

THE ATHENÆUM

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No. 2832.

SATURDAY, FEBRUARY 4, 1882.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES.—A COURSE OF INSTRUCTION IN MECHANICS will be given at this School between the 12th of February and the end of June. About Fifty Lectures will be given by the Professor, and further instruction in Mechanics and Mathematics will be carried on throughout each day by the Assistant-Professor and Instructors.

NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES.—The Course of GEOLOGY (including PHYSIOGRAPHY and MINERALOGY) will be commenced by Professor JUDG. F.R.S., at the Science School, South Kensington, S.W., on WEDNESDAY, February 15th. The Lectures will be delivered on every Wednesday, except Saturday, at Ten A.M.; those on MINERALOGY being given by Mr. F. RUTLEY. The Laboratory instruction will be given on the same days, from Eleven A.M. to Four P.M. Full particulars as to Fees, &c., may be obtained on application to the Registrar, Normal School of Science, South Kensington.

MUSICAL ASSOCIATION, 27, Harley-street, W.
On MONDAY NEXT, at Five o'clock, a Paper will be read, by the Rev. Sir F. A. O. GOSWELL, Bart., M.A., Mus. Doc., 'Concerning some Theoretical Treatises on Music during the Seventeenth and Eighteenth Centuries.'
JAMES HIGGS, Hon. Sec.

MR. SIMS REEVES has the honour to announce that his SECOND CONCERT OF OPERATIC, NATIONAL, and MISCELLANEOUS MUSIC will take place at St. James's Hall, TUESDAY NEXT, February 7th, at 8 o'clock, on which occasion he will give a selection from 'Robin Hood,' by G. A. Macfarren, Maid Marian, Madame Sherington (her original character); Robin Hood, Mr. Sims Reeves (his original character); Madame Sherington, Miss Spencer Jones; Miss Edith Santley; Mr. Herbert Reeves, Mr. Harrington Foote, Mr. Henry Evans, and Mr. Sims Reeves. Conducted by Mr. Sidney Naylor. The ANEMIC UNION (under the direction of Mr. Lazarus); Flauto, Mr. H. Nicholson; Oboe, Mr. Matsch; Clarinet, Mr. Lazarus; Horn, Mr. T. E. Mann; Bassoon, Mr. Wotton; Pianoforte, Mr. Sidney Naylor. Tickets, 10s. 6d., 7s. 6d., 3s., and 1s., at Austin's Ticket Office, St. James's Hall, and usual Agents.

CITY OF LIVERPOOL.—To SCULPTORS and ARTISTS.—THE CORPORATION OF THE CITY OF LIVERPOOL are desirous of obtaining DESIGNS for the Completion in Relief of Twenty-eight Panels on the Facades of St. George's Hall, left in block from the erection of the building. The sizes vary from 4 ft. 4 in. by 4 ft. 4 in. to 6 ft. by 6 ft. 1 in. On application to the City Surveyor, Municipal Offices, Liverpool, personally or by post, lithographed plans and other particulars will be furnished. As it is possible Designs may be sent in by Artists who are not prepared to execute the Sculpture, the execution will form the subject of a separate contract, but, if practicable, the designing and execution should go together. A Premium of 2000. will be given to the First in order of merit; 1000. to the Second; 500. to the Third. The Council do not bind themselves to carry out any of the selected Designs, nor to employ the author in the execution of the Sculpture. The Subjects are left to the discretion of the Artists, but some reference to the objects of the building is desirable. The Drawings to be either in outline or in shaded monochrome, and made to quarter of the full size of the Carving. The Designs to be sent in to Mr. Thomas SHAWMERDINE, Jun., City Surveyor, addressed as above, not later than 10 A.M. on the 1st JUNE NEXT.
JOSEPH RAYNER, Town Clerk.
Municipal Offices, Liverpool, Jan. 19, 1882.

A RUNDEL SOCIETY.—Chromo-lithographs from Works of the Old Masters, representing in their proper colours various Frescoes by Giotto, Fra Angelico, Perugino, Michael Angelo, Raphael, and other Italian Painters, and Pictures by Van Eyck, Memling, Albrecht Dürer, &c. are sold to the public as well as to members, at prices varying from 10s. to 40s. Priced Lists of all the Publications of the Society, with particulars of Membership, will be sent post free on application at 24, Old Bond-street, London, W.
F. LAMBE PRICE, Secretary.

DECORATIVE ART EXHIBITION.—NOTICE.—The Exhibition is about to be largely extended, and a SPECIAL EXHIBITION of Artistic Metal Work of all kinds is being prepared.—Applications for space should be made at once to the Director, T. J. GULLICK, European Galleries, 103, New Bond-street.

SHEPHERD BROS.' WINTER EXHIBITION
Includes Pictures by J. M. W. Turner, R.A.; Sir E. Landseer, R.A.; Sir John Gilbert, R.A.; T. Sidney Cooper, R.A.; Herring, Niemann, Noble, Dawson, Syer, Foltz, &c.—37, King-street, St. James's; and 6, Market-place, Nottingham.

TO ARTISTS.—DESIGNS for CHRISTMAS CARDS.—The Christmas Card Trade having assumed such gigantic proportions, and the consequent demand arising therefrom, for HIGH-CLASS ORIGINALS by ESTABLISHED ARTISTS, Mr. Bernard Olendorf, 45, Jewin-street, invites Artists to favour him by submitting Designs (not necessarily Christmas Subjects), suitable for reproduction as Christmas, New Year, Birthday Cards, &c. Only first class and highly finished paintings—either in oil or water colours—are required. The utmost care and attention will be given to all submitted, and those not suitable will be promptly returned, carriage paid.—Mr. Olendorf will have pleasure in waiting upon Artists at their Studios by appointment.

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BRITISH MUSEUM and all PUBLIC LIBRARIES.—Reference made. Copies Extracted and carefully Revised. Translations in all Languages.—Address Mr. Mason, 25, Museum-street, London, W.C.

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AUTHOR'S ASSISTANT or SUB-EDITOR.—A LADY; Eleven Years on Newspaper Work. Excellent references. London or Suburbs.—L. D., 9, Bernard-street, Russell-square, W.C.

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PRELIMINARY SCIENTIFIC EXAMINATION.—UNIVERSITY OF LONDON.—A CLASS in all the Subjects (including Practical Work) for this EXAMINATION will begin in JANUARY at St. BARTHOLOMEW'S HOSPITAL and COLLEGE, and will be continued till the Examinations in July. The Class is Open to Candidates who are not Students of the Hospital as well as to Students.
BOTANY.—Rev. G. Henslow, M.A., Christ's Coll., Camb., Lecturer on Botany to the Hospital.
ZOOLOGY.—Norman Moore, M.D., St. Cath. Coll., Camb., Lecturer on Comparative Anatomy to the Hospital.
CHEMISTRY.—H. E. Armstrong, Ph.D. F.R.S., Demonstrator of Chemistry.
PHYSICS.—Frederick Womack, B.Sc. (Lond.), Demonstrator of Physics to the Hospital.
Fee for the whole Course (including Chemicals), to Students of the Hospital, 5s. 6s. to others, 10s. 10s. Particulars may be ascertained on application personally, or by letter, to the WARDEN, the College, St. Bartholomew's Hospital, E.C. A Handbook forwarded on application.

COLLEGE OF PRECEPTORS.—Incorporated by Royal Charter.
LECTURES FOR TEACHERS OF THE SCIENCE, ART, AND HISTORY OF EDUCATION.

The FIRST COURSE OF LECTURES of the Tenth Annual Session of the Training Class for Teachers, on MENTAL SCIENCE for TEACHERS, by JAMES SULLY, M.A., Examiner in Mental and Moral Science in the University of London, will commence on THURSDAY, the 24th February.

In a Course of Ten Lectures a general survey will be taken of the Human Mind, with as close reference as possible to the practical work of Teachers. Directions will be given as to reading, and care will be taken, by conversation or otherwise, to give students a real grasp of the subjects of the Course.

The Lectures will be delivered on THURSDAY EVENINGS, at 7 P.M., at the Rooms of the College, 42, Queen-square, Bloomsbury. A syllabus may be obtained on application to the Secretary.

The SECOND COURSE OF LECTURES, on PRACTICAL TEACHING, by the Rev. CANON DANIEL, Principal of St. John's Training College, Battersea, will commence on the 4th of May.

The THIRD COURSE, on the HISTORY OF EDUCATION, will be given in the autumn. Particulars will be announced in due course.

A DORECK SCHOLARSHIP, of the value of 20., will be awarded at the Examination for the College Diploma at Christmas next, to the Candidate who, having attended Two Courses of the Training Class Lectures during the preceding twelve months, and having passed the examination for a College Diploma, stands first in the Examination in the THEORY and PRACTICE OF EDUCATION.
C. R. HODGSON, B.A., Secretary.

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LITERATURE

The White Sea Peninsula: a Journey in Russian Lapland and Karelia. By Edward Rae, F.R.G.S. (Murray.)

THE reader who has made Mr. Rae's acquaintance in 'The Land of the North Wind' and in 'The Country of the Moors' will be pleased to meet him in 'The White Sea Peninsula.' It is true that in some respects he is treading familiar ground. Samoyedes and "unfortunates," Russian peasants, lumbermen, and fishermen, are again his daily associates, and the dismal pine barrens and treeless tundra once more become his home. The mosquitoes are as vicious as formerly, and Mr. Rae is as diligent as ever in his search for old silver. But he seems no less good-natured, and "the doctor" is still his butt and the placid sharer of his annoyances and pleasures. Yet in seven years the author of 'The Land of the North Wind' has grown older and somewhat graver. At first travelling for pastime, and scarcely aiming at anything loftier than the amusement of the reader, he has gradually become impressed with a sense of the responsibility attaching to those who undertake to see strange countries for the world's instruction. His equipment is severely scientific, and the narrative is sprinkled with an array of botanical names which gives the book an air of being terribly in earnest. It may be ungrateful to say so; still, "useful information" and Mr. Rae are what the chemists call incompatibles. He crams a paragraph or two with statistical facts, like a man performing a painful duty, and then starts off again, his tone suddenly becoming very different from that adopted by him while laboriously stating his data in the bald style of a compiler. However, though it now and then interferes with the easy flow of the author's narrative, this fresh departure cannot fail to add to the geographical value of the book.

Mr. Rae is usually far from dull. He has, since he last appeared in print, managed to free himself from the influence of the American humourists who weighted him, and in consequence there is less of that straining after "funniness" which made so much of his book on the Kanin Peninsula rather heavy reading for those with whom a little of Josh Billings and Petroleum V. Nasby goes a long way.

There is still a superabundance of his own native mannerisms, which ill-natured people might be inclined to call affectations. The address to the "Dear Reader" might have been couched in less stilted language, and there is no reason why the use of inverted commas should be so studiously avoided. It is inconvenient for the reader to find himself passing without a moment's warning from an every-day description or conversation into archaic English, which, after some little trouble, he discovers to be a quotation from 'Purchas His Pilgrimes' or some other old-world writer. What purpose can be served by this revolt against the established customs of literature it is hard to see. In the writer's first book it was conspicuous enough, but in the present work Mr. Rae's more extensive acquaintance with the mediæval chroniclers of Northern voyages makes the eccentricity so frequent as to be absolutely irritating. Apart from these defects this amateur explorer writes a pleasant book—fresh, full of capital material, and of considerable geographical importance as one of the few descriptions generally accessible of a country little known and seldom visited by English tourists.

"The expedition," as Mr. Rae with becoming pride terms his tour, was, indeed, a rather costly adventure, as expeditions beyond the range of railways and hotels are apt to prove. The author has the moral courage to give a list of his stores. After finishing the perusal of the catalogue of his necessities, luxuries, and superfluities, our respect for the pluck of any man who could travel with such a mountain of impedimenta rapidly increases. Starting from Newcastle, a White Sea trader left the travellers at Vardö. But for the rest of their voyagings and journeyings the two Englishmen had to depend on the boats, steamers, and other conveyances which they could charter for their own convenience. On landing at Kola, the frontier town of Russian Lapland, an excursion was made up the Tulom river to the Nuot lake. From Kola they sailed down the fjord of the same name along the Murmanian coast, frequented only by fishermen and Lapps, and along the Terian shore to the great Ponoi river, which drains the southern part of the White Sea Peninsula. A run up this river varied the monotony of the coasting voyage, and a visit to the Solovetski Monastery afforded Mr. Rae one of the opportunities which he never neglects of adding to his collection of Northern art work. Silver crosses he grieved to find scarce, but he was consoled by the purchase of thirty of the embroidered towels presented by the simple-minded peasants for the glory of the shrine. The voyage along this solitary shore was not without danger, but seems to have been singularly little fraught with incident. In an area of forty thousand miles there are not ten thousand people, and of these barely one-half are Lapps and Karelians. The rest are Russians engaged in trade and fishing, or expiating offences against the majesty of the law or of the Czar in the capacity of "unfortunates." It is doubtful whether the Lapps exceed two thousand in number. Indeed, wherever these wandering herdsmen live they require a great deal of elbow-room, or more probably they only live in regions so remote and bare as to afford few attractions to any

more sybaritish race. For instance, though in Norwegian Lapland there are twenty-six inhabitants to the square mile, in Swedish Lapland there are only thirteen, and in Finnish Lapland five, while Russian Lapland has but three in the same space. Moor and wilderness—"meres and plains"—occupy nine-sixteenths of the surface of the peninsula; six-sixteenths are forest; and the remaining sixteenth is lake, marsh, and a mixture of the two. Churches form the principal civilized feature of the region, since it was by the persevering building of churches that Russia gradually won the Kola Lapps, Norway having made no corresponding efforts to retain them. The race is on the decrease, and political influence they have none. Yet until dispossessed by the companions of Odin, the Lapps held all the Scandinavian Peninsula. Few of them now profess paganism, though it must be allowed that their Christianity is of a rather primitive type. But no more harmless, kindly race exists. The traveller may wander the world over before lighting on as dirty, easy-tempered a people, or one less grasping, more grateful for little kindnesses, or among whom life, limb, and property are safer, than these "dwarfs and magicians," as they were universally regarded in the Middle Ages. Their lot, like the lot of every one else under the Russian rule in this part of Europe, is far from pleasant. There are materials for comfort and even wealth in these lonely outposts of the Czar's realm; but through ignorance and apathy the resources of the country are undeveloped, and the people live on in want and misery, only happy in not knowing the causes of their hardships.

The Samoyede country proper is on the other shore of the White Sea, but at Kuzomen there are plenty of these Northern Turks. Kem is the capital of Karelia and one of the oldest of Russian towns, the traditional founders having been the Tehudes, a branch of the Finns connected with the Yugrians and Esthonians. To this day their reputed descendants, the Karelians, have their villages distinct from those of the Russian settlers, the latter clinging to the coast, the former to the interior. Sjögren, a Finnish ethnographer, thinks the Karelians or their predecessors once extended all through the Kola district to the Northern Ocean. They claim Valit, the conqueror of Lapland, as a countryman. The Russian inhabitants of Kem are, for the most part, Stareveri or Old Believers, and to them belong the greater part of the White Sea fishing stations and vessels. Their fishermen sail for the northern coasts in clumsy *lodjes*, *snekas*, and *kotschmaris* during the summer, when the town is almost deserted by the male inhabitants; the wives remain behind for necessary work, and occasionally make pilgrimages to the monastery of Solovetski. But even at far-away Kem there is red tape, the embodiment of that article being the "pristavik," an official who wrought Mr. Rae much evil, and is variously designated "a small, fat, fussy, pompous old man," and "a self-important little insect, probably bullied by his wife." The scene in which he makes trouble over the passports and endeavours to extract a bribe is a capital specimen of the writer's humour. The Karelians are peaceable, domestic, for-

giving; but the Old Believers are so fanatical, that at first the keeper of the *stanteia* refused to entertain the heterodox travellers. Apart from "unlawful wood-cutting," there are about three crimes annually among twenty thousand hard-living peasants. The Karelians are a sober people, the Russians (as usual) as drunken as their means will admit of. The former long ago lost their original Lutheran faith, but their tongue is still so closely allied to the Finnish that it is hard to tell where a Karelian ends and a Finn begins. Sailing up the Gulf of Kandalaks, the adventurous tourists crossed the peninsula by way of the Imandra and Guolle Jaur, or lakes, connecting rivers and portages, to Kola, from which point, after many mishaps and dire persecution from the mosquitoes, they found their way to Vardö and thence to England, after a summer spent, if not in scientific labours, at least in journeys that cannot fail to be remembered with gratitude by the geographer.

There is scarcely a page which does not record some interesting fact in the history of these regions or in the habits of Lapp, Russ, or Karelian, while several chapters are devoted to an account of the folk-lore of the first-named people. Many of the woodcuts, as well as the statistics and more solid matter, are borrowed from Friis's 'En Sommer i Finnmarken og Nord Karelen,' though it is one of Mr. Rae's eccentricities not to mention how many; and the map which illustrates the route is also derived from the same work, with the additions made to it by Lieut. Temple and our travellers themselves. There are, however, a number of original woodcuts, and several etchings by Mr. Rae, which, if a little crude at times, are in most cases wonderfully graphic. There is an appendix, containing lists of plants, minerals, and birds observed by the writer and "a Swedish naturalist." But how far these lists are founded on actual specimens handled and brought home, and therefore of some value, or are merely the journal jottings of a sportsman, we are not informed. However, Mr. Rae is in this, as in other points of authorship, a little peculiar, and the worst of all his peculiarities is that to this excellent volume, abounding in facts, dates, descriptions, vocabularies, and ethnological particulars so varied, there is not even the pretence of an index.

The Works of Horace. Translated into English Verse, with a Life and Notes, by Sir Theodore Martin, K.C.B. 2 vols. (Blackwood & Sons.)

No version of Horace has ever appeared in England more complete in itself or more likely to be popular than the one which Sir Theodore Martin has now given to the public. These two handsome volumes contain a life of Horace, and translations of the whole of his writings, with the exception of two Epodes and a part of one of the Satires, which were omitted for obvious reasons. There are, moreover, a number of critical notes and illustrative passages which add to the interest of the work. Only one thing Sir Theodore Martin has failed to do. It would have been better on every account had he inserted a preface, explaining that, after all, this is a re-

arrangement of old materials rather than a new work; that the life of Horace had already appeared in the series called "Ancient Classics for English Readers"; and that his translation of the Odes had already passed through several editions. That there are additions and improvements, that many Odes have been retranslated, and that the whole book has now a permanent value which neither of its predecessors possessed, may be at once conceded; but it is so obviously to the advantage of both author and reader that there should be no misunderstanding between them, that candour is always the best policy. As it is, on opening the "Life," one is struck by the fact that several of the Odes, which subsequently appear in their proper place, are given in full instead of being merely referred to. This, of course, was requisite when the "Life" was a separate publication, but now these Odes only add to the bulk of the volume without necessity.

The "Life" itself, however, is an agreeable piece of writing. The salient points of Horace's career are illustrated largely from his own confessions, and from them a clear and probably just idea of his character and surroundings may be derived. More than in most cases the man and his writings are one. "Le style c'est l'homme" is especially true with regard to Horace. He is always polished and fastidious, always graceful and courteous, always a kind friend and a genial companion. He has a high sense of honour, a decent respect for religion, and a cheerfulness which will not allow itself to be crushed by the sight of wrong and ill-doing. All this is reflected in everything he wrote, and hence it is that if we love his poems we have learned to love the poet. Sir Theodore Martin judiciously reminds us that

"he has been a manual with men most diverse in their natures, culture, and pursuits. Dante ranks him next after Homer. Montaigne, as might be expected, knows him by heart. Fénelon and Bossuet never weary of quoting him. La Fontaine polishes his own exquisite style upon his model; and Voltaire calls him the best of preachers. Hooker escapes with him to the fields to seek oblivion of a hard life, made harder by a shrewish spouse. Lord Chesterfield tells us, 'When I talked my best I quoted Horace.' To Boileau and to Wordsworth he is equally dear. Condorcet dies in his dungeon with Horace open by his side; and in Gibbon's militia days, 'on every march,' he says, 'in every journey, Horace was always in my pocket, and often in my hand.'"

And so, after all these centuries, the kindly Roman poet may be said to have numbered among his friends men not unworthy of the Mæcenas, the Virgil, and the Varius who had so often listened to his poems and had personally known the warm fidelity of his affection.

Sir Theodore Martin's theory of translation is well known. He says that he has endeavoured to convey to the mind of an English reader the impression, as nearly as may be, which the originals produce upon his own, and he adds:—

"Unless a translation can commend itself to our admiration as intrinsically interesting and good as a piece of harmonious English verse, it can never be admitted to represent what is in the original a masterpiece of Latin verse."

That Sir Theodore Martin has here given a series of pieces "of harmonious English verse" is undeniable, and there is, of course, no doubt that he has done his best to reproduce the impression which the Odes have left on his own mind. It is no less certain that had he followed the example of translators such as Prof. Conington he might often have had to sacrifice melody to accuracy, and, though giving the English reader a better knowledge of what Horace said, might still have left unexplained the charm with which he said it.

Yet, after all allowances, and while confessing that the vigour of many of these translations half disarms criticism, the reader is sometimes fairly astonished at the loose rendering of phrase and metre. We are not sure that the first sentence of Sir Theodore Martin's life of Horace does not partially account for the way in which he has fulfilled his task. He says:—

"Like the two greatest lyrists of modern times, Burns and Béranger, Horace sprang from the ranks of the people."

Of course he does not carry the resemblance much further, though he quotes Burns more than once as coinciding with Horace in opinion. Now even to speak of Burns and Horace together as lyrists is misleading, and to attempt to popularize Horace as a lyrist whom uncultivated people could recognize must be an obvious mistake. In what, except by way of contrast, is the connexion between a poet whose "woodnotes wild" were full of instinct and of passion, and one whose perfectly finished stanzas (*operosa carmina*) leave the assurance of the careful and laborious work which produced them? How can we place side by side, if only for a moment, the peasant poet with his fierce, wild affections, and the lettered courtier who played with love, and (if we accept the view of a most accomplished scholar, Mr. W. G. Clark, too early lost to us) who invented his Lydia, his Lalage, and the rest of them, as subjects for his verse?

A lyrist more nearly resembling Horace in circumstances and mode of thought is Moore. There is resemblance in their early condition, their social rise, their kindly patrons, their love of the great world, and the independence which made Moore endure privation rather than appeal to Rogers, and made Horace hold his own in an age of flatterers and sycophants. But here the resemblance ends, except, perhaps, that in his love songs Moore was hardly more sincere than Horace. Their literary method was essentially different. Moore was culpably careless in his workmanship, and his songs were essentially lays and ballads which any one could understand and sing. Horace, on the contrary, looked down upon the "profanum vulgus." If his friends approved of his verses, he would care nothing for other critics, and he advised (Satire I. 10 as here translated):—

To catch the crowd be not your labour bent,
But with some few choice readers be content.

The English lyrist who most nearly approaches Horace in style and method (we are not speaking of the subject of his lyrics) is Gray. There is the same elaborate choice of words, the same love of historical allusion, the same scholarship, the same fastidious literary taste which seems to spring from a mixture of refinement and contempt. But neither

Gray nor any other English poet can vie with Horace in the perfect allocation of each word; each is *inlaid* as it were in its proper place, and the result is that "curiosa felicitas" of workmanship which is almost unique in poetry.

Now Sir Theodore Martin, in his apparent anxiety to popularize Horace, throws over all care for what the Horatian critic would hold most dear. He seldom attempts to reproduce the effect of the metre, and if he really gives the effect of the poem as a whole on his own mind, the rendering is frequently very peculiar. His poem may no doubt give pleasure, perhaps more pleasure than a more faithful transcript; but it is certainly a different sort of pleasure. An English cabbage-rose is, no doubt, an admirable flower, but it is hardly a satisfactory representative of a tuberose of Italy.

Take for example Ode II. 4, which, it is fair to say, is one of the worst examples. The real metre is the sapphic, for the measured grace of which is substituted a swinging anapaestic metre, which reads like Moore, or rather a parody of Moore. Horace is recommending Xanthias to marry his handmaid, with whom he is in love; he reminds him of various *mésalliances* of old, and suggests that after all the girl may be of good parentage. Here is Lord Lytton's translation of stanza 4, which is fairly literal, though certainly not likely to be popular:—

How dost thou know but what thy fair-hair'd Phyllis
May make thee son-in-law to splendid parents?
Doubtless she mourns the wrong to race and hearth-

gods
Injured, but regal.

Sir Theodore Martin rolls out:—

For aught that you know, now, fair Phyllis may be
The shoot of some highly respectable stem;
Nay, she counts, at the least, a few kings in her
tree,

And laments the lost acres once lorded by them.

Can anything by any possibility be less like
Horace?

Here is another instance from Ode I. 4. The metre in this case is legitimate enough for the rare and peculiar Archilochian metre of the "Solvitur acris hyems," and the general effect of the poem is rather happy, but many characteristics of the original have entirely disappeared. Here is the first stanza,—again in Lord Lytton's version, which keeps closely to the original: Keen winter melts in glad return of spring and soft Favonius;

And the dry keels the rollers seaward draw;
No more the pens allure the flock, no more the
hearth the ploughman;
Nor glint the meadows white with rime-frost
hoar.

Sir Theodore Martin gives us:—

As biting winter flies, lo, spring with sunny skies
And balmy airs! and barks long dry put out again
from shore;
Now the ox forsakes his byre, and the husbandman
his fire,
And daisy-dappled meadows bloom where winter
frosts lay hoar.

Now in the first lines "Favonius" is lost in "balmy airs," and "put out" reads rather like a participle than a verb, so that on the whole we prefer Sir Theodore Martin's earlier version of

Now biting winter fled, sweet spring is come instead,
And barks long stranded high and dry put out
again from shore.

But a worse objection is the entire omission of "machinae," whereby the picture of the

Italian sailors moving down their stranded ships with levers is altogether lost. "The ox" may perhaps stand for "pecus," but how can we forgive such an expression as "daisy-dappled," inserted purely from exigencies of metre? It is ingenious, and it is almost a pity that it should not be Horatian.

Every now and then, too, we come upon some expression which modernizes the original in a very curious way. Thus, in Ode I. 9, "campus et aræ" becomes "the play, the crowded park." Many of these Odes have been rewritten since they first appeared, and it is clear that Sir Theodore Martin is desirous to spare no pains to render his translation as perfect as he can. There is still much room for improvement, and it is not probable that, until he largely modifies his theories, he will ever be strikingly successful.

Every now and then, however, he has given us a good version. His "Laudabunt alii" is in an appropriate metre, and, if rather diffuse, leaves out nothing of consequence and inserts nothing irrelevant. Here are the concluding and very spirited lines. Teucer is addressing his comrades:—

Wheresoever Fortune, kinder
Than my sire, our voyage bends,
Thither shall we go together,
O my comrades, brothers, friends!
Teucer for your leader,—marshalled
Under Teucer's guiding star,
What shall stay, or what shall daunt us?
Hence, then, craven fear, afar!
For I hold Apollo's promise,
That in other climes a new
Salamis shall rise around us,
Fairer, nobler to the view!
Now, ye brave hearts, that have weathered
Many a sorer strait with me,
Chase your cares with wine,—to-morrow
We shall plough the mighty sea!

With regard to the translations of the Satires, we are bound to confess that we do not much care for them. Sir Theodore Martin says that "a greater freedom of handling is indispensable," and that they demand "occasional expansion and a filling in of the links." This is, to say the least, a dangerous principle, and can only be justified by a very marked success.

We will conclude by pointing out one or two small matters which require correction. The 'Ode to Pyrrha' is, of course, I. 5, and not II. 5 as stated on p. cvii. 'The Journey to Brundisium' is Satire I. 5, and not I. 6 as quoted at p. li. The heading of Ode II. 18 should certainly not be 'To a Miser,' but 'To a Spendthrift.' Herrick's "Gather ye rosebuds while ye may" should undoubtedly be added to the passages illustrating

Nimium breves
Flores amœnæ ferre jube rosæ

in Ode II. 3.

The French Court and Society: Reign of Louis XVI. and First Empire. By Lady Jackson. 2 vols. (Bentley & Son.)

LADY JACKSON'S studies of French society have now reached almost the last, if not the last, period during which that society had a distinct character, centre, and tradition. The defects which were noticeable in her former books are present here in full measure; but it is unnecessary to repeat the exposure of them. They are such as are likely to annoy the student more

than the general reader, and it is for the general reader that such books as this are intended.

The first and best volume is devoted to the reign of Louis XVI. until the outbreak of the Revolution, and these fourteen or fifteen years have furnished Lady Jackson with several appropriate subjects, though somewhat fewer in proportion than earlier periods. Perhaps the reason is that almost everything here is a matter of controversy; perhaps that the lighter historians of the time are (as they certainly are) very inferior to their predecessors. That we should have over again the oft-told tale of the death of Louis XV. and of the probably apocryphal candle is doubtless unavoidable. Lady Jackson enters on less trodden ground when she begins to describe Marie Antoinette's household and circle, the evil genius of both, the Abbé Vermond, the *ques-a-co* head-dress and its wonderful successors, and other things of the same kind. The *ques-a-co* ("what is that?" in Provençal); itself was a comparatively simple structure of gauze, flowers, and feathers about four feet high. But the idea of it, like all great ideas, was capable of indefinite expansion and application, and Lady Jackson shall tell us to what it came on the occasion of the famous "saucy Arethusa" duel:—

"The queen and the ladies of the Court and of the *beau monde*, being desirous of expressing their sympathy with the proud feeling of the nation, in the abasement by France of the maritime power of England, gracefully wore on their heads at the *fêtes*, models, as large as was practicable, of the Belle Poule under full sail, ploughing the waves of a stormy sea of green gauze, and in hot pursuit of the Arethusa. This was the 'coiffure Belle Poule,' and so popular was it until new creations suggested by new victories took its place, that all other *coiffures* may be said to have struck their flags, or their pendants, to it. The wife of an English naval officer chanced to be in Paris at that time. Considering the 'coiffure Belle Poule' an open affront to the British navy, she courageously resolved as openly to resent it. On the next festive occasion connected with the revived naval glory of France, this spirited Englishwoman triumphantly appeared carrying on her head five English line-of-battle ships, a French frigate and a lugger. At the back was an artistic arrangement of silk and gauze covering stiff net, and representing Plymouth harbour, into which the English ships with their prizes were entering. That there might be no misinterpretation of this symbolical head-dress, a streamer bearing the vessel's name was attached to each, and on the edifice at the back was placed the word Plymouth in glittering beads. The audacity of this British heroine is said to have 'struck every one dumb.'"

Gluck and Piccini and Beaumarchais supply Lady Jackson with abundant subjects, and then she comes to the coronation, her account of which is again a very fair sample of such powers of description as she possesses:—

"The door forthwith flies open and Louis XVI. appears. He wears an ecclesiastical vestment called a *dalmatique*. It is of violet velvet embroidered in gold with fleurs de lys. He has velvet boots and gold spurs. The heavy velvet mantle of State is placed on his shoulder. The archbishop anoints him with the seven unctions of the Sacre, and cries aloud 'Vivat rex in æternum.' The sceptre and hand of justice are then presented to the king. It is a hot June day. He is ready to sink under the weight of these trappings of royalty, though the pages

that attend him do their best to relieve him of a portion of his burden. The grand old organ peals forth as he approaches the altar. The fresh young voices of the choristers thrilling through the cathedral and rising up to heaven, as it were, above the deep-toned basses, as they sing the impressive choral service, might well fill with emotion and overpower a stronger mind than the young king's. How startling, too, must have been the effect when, during a *sotto voce* passage of the service, the archbishop placed the crown on the king's head, and, he, suddenly raising his hand, thrust it aside, exclaiming aloud, 'Elle me gêne!' And truly he was destined to find it *génant* in every sense. Henry III. had said, 'Elle me pique!' All knew what had been his end."

A good deal about Turgot and *philosophes* generally (a subject in which the author is not too much at home) brings the reader to the American war and the visit of Franklin to Paris. Here, once more, is a lively enough description:—

"All were eagerly anxious to get a glimpse of this wonderful individual. The Court graciously welcomed him. Ladies of the *grand monde* vied with each other in their efforts to secure the honour of his presence in their *salons*, which his unpolished manners, his homely suit of brown cloth, with gloveless hands to match—as Madame de Crequy says—dark-grey stockings, stout soled shoes, red striped cravat, and leather skull-cap, which he constantly wore, could hardly be said to have graced. This costume was supposed to be the ordinary one of an American planter. Perhaps it was. At any rate, it must have contrasted oddly enough with the embroidered coats, lace ruffles and jabots, silk stockings, diamond buckles, swords, and powder of the beaux of the period who frequented the *salons*. But Franklin had a fine open countenance, to which his flowing white locks gave a venerable air. Sensitive ladies, however, were shocked to see him cut melon with a knife, but reject both knife and fork for teeth and fingers when asparagus was served to him. And it was with shuddering emotion they watched him prepare for himself that terrible mess, still in favour with his countrymen, of eggs mixed up in a glass with salt, pepper, and mustard; and then, with evident relish, sip it up in small spoonfuls. They named it the 'ragout philadelphique,' but the compliment never extended to placing it on any French *menu*."

Soon the Court society had another and a very different visitor in the person of the Count von Falkenstein, *alias* Joseph II. of Austria. Joseph is succeeded in Lady Jackson's pages by the Chevalier d'Eon, the Chevalier by Voltaire, in course of being "smothered with roses," Voltaire by Count Fersen, Fersen by Beaumarchais again with the 'Mariage de Figaro.' At the end of the volume, appropriately enough, comes the diamond necklace scandal.

Up to this point it has been tolerably plain sailing for Lady Jackson; but in her second volume difficulties arise which are not altogether of her own making. The ceremonies of the opening of the States General give her almost her last opportunity. Thereafter the interests of society are altogether merged in politics; and when politics cease to be all-absorbing society has perished, whether for a time only or in *secula seculorum* is a point which there is no need to argue out here. No doubt there are opportunities for Lady Jackson even during chaos, and still more when chaos begins to settle down. The curious society of the Revolution, or rather the absence of society, requires a

defter and stronger hand than hers, or else there might have been something to be made of the frugal hospitality of the Terror, when, as appears from contemporary chronicles, a dinner to important personages in the State could be given at something like the total expense of half-a-crown sterling. After Thermidor, too, the prospect grows wider and brighter to the frivolous chronicler. He or she must, however, take some trouble to search for the materials, and it does not appear that Lady Jackson has taken that trouble. Her descriptions of the odd renaissance of fashion under the Directory reduce themselves very much to the stock comments on Barras and Madame Tallien; and though at an earlier part of her book she has not hesitated to introduce the very dubiously historical "prophecy of Cazotte," which is probably due to the imagination of La Harpe, she has not attempted in the latter half to emulate the authors of 'Fragoletta' or of 'Les Belles Amies de M. de Talleyrand' in projecting on her canvas the society of *merveilleuses* and *incroyables*. All this part of her book is marred by an unfortunate propensity to talk politics, which do not at all satisfactorily replace the gossip that the reader has a right to expect from her. With the Consulate and the Empire matters brighten a little, but only a little. The simple truth appears to be that during this period, as during the periods immediately preceding, there are no books which save the inquirer the trouble of inquiring, as do the writings of Madame de Sévigné, St. Simon, Madame de Staël, Collé, and others only less famous, between 1660 and 1760. A picture of the society of the Empire must be drawn not merely from memoirs (some of which are only recently published, and none of which is devoted exclusively or even mainly to the lighter side of matters), but from novels (of which Stendhal's, with a few isolated books like Constant's 'Adolphe,' are almost the only ones now read), and from newspapers which are not now read at all. Never was there a less literary epoch in France, for its chief glories, Chateaubriand and Madame de Staël, are in no sense reporters. Writers on the period have, therefore, no opportunity of reproducing; they have practically to create, or at least to piece together scattered indications in a manner which requires hardly less genius than creation. It is doing Lady Jackson no injustice to say that she certainly does not possess this genius, or anything like it.

The English Citizen: his Rights and Responsibilities.—I. *Central Government.* By H. D. Traill, D.C.L.—II. *The Electorate and the Legislature.* By Spencer Walpole.—III. *The Poor Law.* By Rev. T. W. Fowle. (Macmillan & Co.)

CHEAP and compact handbooks designed to give information on all sorts of subjects are unfortunately so much in fashion now that there is nothing strange in the proposal to furnish "English citizens" with a series of manuals instructing them in their "rights and responsibilities." Still, the undertaking is undeniably bolder than its fore-runners. In the "English Men of Letters" series, for instance, the writer of each volume has only to tell what he knows

or thinks about the particular worthy whom he describes, and it is not incumbent on him to co-ordinate his work with that of his associates, so as to assist in converting the diligent student of the whole series into a perfect literary critic or worshipper of men of letters. It is not even necessary that Mr. John Morley's 'Burke,' Mr. Leslie Stephen's 'Johnson,' and Mr. Black's 'Goldsmith' should agree in giving harmonious views of the three friends and contemporaries, or that the literary judgments in Mr. Myers's 'Wordsworth,' and Prof. Dowden's 'Southey' should not clash with one another. But if a dozen writers agree to build up an ideal "English citizen," by adequately informing him as to his various "rights and responsibilities," and thus to provide him with sure protection against the snares and guiles to which he is exposed from what the advertisement of this series calls "the occasional harangues of statesmen" and "the necessarily one-sided disquisitions of the press," it is clearly their duty to work on common principles, and to make their several treatises fit in with one another as neatly and substantially as bricks in a wall. If the thirteen authors of the thirteen volumes, which it is promised that this series shall comprise, contrive thus to work together they will have produced a remarkable political encyclopædia, for which great credit will be due to them, even from those who do not agree with all their arguments and conclusions.

From the first two of the three volumes before us, however, it is impossible to draw any inference as to the character of the whole series. They are merely introductory volumes, which, useful as they may be, do hardly anything at all towards informing "English citizens" as to their "rights and responsibilities." They are chiefly historical epitomes, interspersed with and supplemented by criticisms of the present aspects of the constitutional problems that they describe, and, as such, whatever value they have is in no way indicated in the general title given to the series.

Mr. Traill's book will be valuable to many in spite of the stilted way in which, especially in the earlier chapters, it is written. Mr. Traill shows considerable boldness in connecting by the following pompous sentence thirteen short pages containing a rapid and very superficial review of the gradual organization of the Cabinet as a political machine, and five pages on its present condition:—

"Having traced the principle of parliamentary responsibility from its primordial germ to its full development, it has now to be studied in its normal application to the conduct of our Executive Government."

And amid such fine sentences it is distressing to come across other sentences as slipshod as this,—"If a government has declared that *they* regard," &c. But Mr. Traill knows what he is writing about, even if his zealous desire to keep clear of "the necessarily one-sided disquisitions of the press" leads him to ignore the rules of syntax by which vulgar newspaper writers are controlled; and his knowledge shows itself in a carefully digested summary of the various duties assigned to the several departments of the Executive Government which are now generally represented in the

Cabinet. The functions of such familiar offices as those of the Chancellor of the Exchequer and the Home Secretary are sufficiently complicated to make a short and clear enumeration of them serviceable to ordinary readers, and many will be especially grateful to Mr. Traill for his concise statement of the exact relations between the War Office and the Commander-in-Chief, of the manifold duties of the Board of Trade and the Local Government Board, and of many other official mysteries.

Mr. Traill has been far more careful than Mr. Walpole to keep clear of political bias. It would, of course, be impossible to trace the progress of our parliamentary institutions, and especially the gradual supersession of the House of Lords by a more and more democratic House of Commons, without showing partisanship; but Mr. Walpole goes out of his way to indulge in party feeling. It was quite unnecessary for him, in a page about Charles I. and the Commonwealth, to say that "Lord Beaconsfield had an hereditary incapacity to understand the history of the seventeenth century"; and in another about the spiritual peers to rejoice that

"the four junior bishops are spared the labours of parliamentary attendance, and their dioceses derive the advantage which ought to ensue from their attendance to their immediate duties, instead of spending the most valuable portion of the year in the irrelevant occupations of the House of Lords and the secular pursuits of a London season."

All Mr. Walpole's uncalled-for parentheses, however, are not in the way of sneers at the lords spiritual and temporal. He is evidently as serious as he can be when he asserts that "the handsomest, wealthiest, and cleverest girls, by a natural process of selection, marry peers, and the peerage is recruited by their wealth, their beauty, and their brains"; and when he goes on to declare that, "excluding perhaps two great names, the peers, man for man, are superior in intellect, in eloquence, and in administrative capacity to the members of the House of Commons." Mr. Walpole tells us that he has read Hallam and Bagehot, Sir Erskine May, Mr. Stubbs, Mr. Freeman, and some others whose writings on constitutional history have assisted his "independent researches," and that consequently everything contained in his gossiping chapters is not original. The book is too frivolous, however, to be of much use to any "English citizen" who is anxious to be instructed as to his "rights and responsibilities."

Mr. Fowle's book is altogether more in accord with the avowed purpose of the series than either of the others before us. It is, indeed, an admirable epitome not only of the present state of our poor laws, but also of the earlier institutions out of which they partly grew and which they have superseded. Mr. Fowle has also brought together a great deal of information about the arrangements in foreign countries for the relief or the prevention of pauperism, and his work is a remarkably concise statement of the whole question in its bearings on the "rights and responsibilities" of "English citizens." Mr. Fowle takes what some of his readers may consider too harsh a view of the duties of the State in its dealings with paupers, and he is evidently anxious for a considerable extension of the

principle which was embodied in the Poor Law Act of 1834, and which, after being somewhat neglected during many years, has lately been re-enforced in the substitution of in-door for out-door relief. But his strong objection to "sentimental" charity, and his desire that, while no utterly indigent or destitute person shall be allowed to starve, great care shall be taken to avoid such encouragement of pauperism as comes from too much leniency in the treatment of paupers, do not lessen the value of his historical summary or his exposition of the law as it stands. His chapter on "Poor Law Administration," the longest in the volume, is a lucid statement of the duties assigned to the central and local authorities as regards workhouse discipline, out-door relief, the care of juvenile, insane, or criminal paupers, and every other branch of this important subject.

Little Comedies, Old and New. By Julian Sturgis. (Blackwood & Sons.)

MR. STURGIS'S "Little Comedies" were originally but six in number; now they are thirteen, three of which are in verse. Of these, as of all the verse in the volume, there is nothing new to say. 'Half-Way to Arcady' is still bright and well concoited and readable; 'Mabel's Holiday' is still rather bad than good; 'The Fountain of Youth,' the new "Little Comedy" in verse, is merely insignificant; while the lyrics throughout the volume are as unlike songs—as "unsingable" and unlyrical—as ever. The work in prose is much better and more interesting. It is almost good enough, indeed, to be worthy of being considered seriously.

The piece of prose that is of least value and significance is unquestionably 'Florio.' Mr. Sturgis, it was pointed out in our notice of the first batch of "Little Comedies," is a student of Musset and the lighter comic work of Shakspeare. In the new prose included in the present volume the reminiscences of Biron and Rosalind, and Benedick and Beatrice—of euphuistic Arcadia generally—are fewer. Bino and Bice have served their turn—have sparkled off into vacancy like the fireflies they were; and Mr. Sturgis, when he deigns to be fantastic at all, which is only once, is fantastic in a solemn and passionate manner. This is as much as to say that he has been dipping into 'On ne Badine pas avec l'Amour' and the 'Spectacle dans un Fauteuil,' and has copied—very imperfectly—their author's manner. In his 'Florio' he goes back to Venice; but it is a Venice of mandolins and supper and kissing-comfits no longer. It is a Venice of daggers and deceit, and songs about Love and Death—a Venice of "intense" young poets and inscrutable, terrible women, with a Lionardo Luini kind of smile and a fancy for nocturnal assignations. We need scarcely add that it is not an amusing place, nor one inhabited by amusing people. Mr. Sturgis does his best to be brilliantly profound; but his best is not nearly good enough, and he only succeeds in being clever and unnatural. His wild poet, his subtle and imperious lady, his amorous, mysterious duke, are but dull company. Their cynicism is not half cynical enough, their passion is much too affected and concoited, and in

combination the two qualities do but serve to remind the reader—

Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria—

of the alchemy of Musset and the delicious poisons that resulted from its operation. The fact is, indeed, that writers who cater for a prudish public in a prudish age will do well to leave Venetian love and Venetian men and women alone. Musset was corrupt enough to know all about them, and daring and strong enough to treat them as they deserve to be treated. Mr. Browning, too, has dealt with them seriously and pregnantly, as with all else on which he lays his hand. But Mr. Sturgis, to begin with, is hardly a poet at all; then he appeals to an audience of English young ladies; and his venture, from an artistic point of view, is eminently unhappy.

The real interest of the book is to be sought for elsewhere than in 'Florio' and 'Mabel's Holiday' and 'The Fountain of Youth.' Where Mr. Sturgis approves himself a humane and charming writer is in work that is distinctly modern in cast and subdued in interest—in work that deals not so much with passions as with sentiments; not with crimes, but with kindly errors; not with natural men and women, but with people in society. Here he is on his proper ground, and his ladies and gentlemen all comport themselves very naturally and pleasantly. They have good manners; their speech is not too glib nor too full of points; they are neither critically elegant nor brilliantly lifeless; they have hearts (after a fashion) and (after a fashion) they have minds; they are well bred, they can be amiably ill-natured, they can, on occasion, be almost unconventional. In brief, they are quite pleasant people, and they do their author not a little credit. The best of them is Lady Roedale. She is a favourite with Mr. Sturgis. She appears, always in an amiable light, in three of the thirteen "Little Comedies." Sometimes, as in 'Apples' and 'A False Start,' she descends as a goddess from the flies, to deal out blessings and explain difficulties away; once, in 'A Card for Lady Roedale,' she figures as a kind of heroine, and refuses an offer. It is not too much to say of her that she is a very charming creature and a most attractive type of widowhood, and that she more than excuses the perseverance of Mr. Pattle Appleby, who has proposed to her some fourteen or fifteen times. It is a kind of general misfortune that we can only know her in print. All three of the "Little Comedies" in which she is seen would play very prettily indeed; and in Paris she might have an excellent chance of having the honour to be seriously considered by, say, Mlle. Madeleine Brohan. In England she could only appear as Mrs. Kendal, and for that she has come too late.

Of the "Little Comedies" that are new the most freakish and novel is certainly 'The Bishop Astray'; the weakest and slightest, 'Round Delia's Basket'; the best, perhaps, 'A Card for Lady Roedale.' The 'Latin Lesson,' too, is uncommonly fresh and pleasant; and 'A False Start' is quite acceptable. All are neatly and intelligently constructed, and only need competent and sympathetic acting to appear with advantage on the stage. In considering them,

indeed, it becomes matter for regret that Mr. Sturgis has not essayed the drama in good earnest. If he would, he might write something not unlike a real comedy.

NOVELS OF THE WEEK.

The Garden of Eden. 3 vols. (Bentley & Son.)

Poor Archie's Girls. By Kathleen Knox. 3 vols. (Smith, Elder & Co.)

Young Lochinvar. 2 vols. (Chapman & Hall.)

Phyllida. By Florence Marryat (Mrs. Francis Lean). 3 vols. (White & Co.)

Waiting. By A. M. Hopkinson. 3 vols. (Sampson Low & Co.)

Married and Single. By Emily C. Orr. (Walter Smith.)

Blackfriars Bridge. By Rose Metcalfe. (Remington & Co.)

'THE GARDEN OF EDEN' is the work of a cultivated and observant mind, and possesses merits which raise it above the level of mediocrity. It is not the work of a genius, but, on the other hand, it possesses virtues of its own which are often denied to the offspring of genius. It is thoroughly readable, unexceptionable in tone, and written in an intelligible and pleasant style. In fact, the author displays considerable command of the English language. The proverbially uneven course of true love provides the material for a plot which, though slender in itself, is well adapted to reveal the motives, form the characters, and afford scope for the display of the passions, of the persons who play their parts in the world which 'The Garden of Eden' represents. The hero, John Clifford, and the heroine, Althea Biron, are clearly, even powerfully, drawn characters, and each possesses a distinct and marked individuality. They are not puppets ticketed with some form of vice or virtue which they are continually called on to display, nor are they dummies introduced in the first chapter with a minute description, to which the progress of the story adds no single feature. They are more lifelike creations, whom the reader feels he comprehends better every moment while the plot is being developed. The minor personages are less elaborate studies, but they are sketched with a few telling strokes, and are equally effective portraits. Of these Miss Helme, the timid little gentlewoman, who plays an important though unobtrusive part in the story, is one of the happiest. The occasional charge of snobbishness to which her pride in descent from a noble house exposes her is, we fear, as true to nature as it is repugnant to the affectionate interest she excites in the reader. Her house and its surroundings, her reception of Althea Biron, and the effect which Dr. Biron, the *bon camarade* of his own rural neighbourhood, produces upon her, are described with a perception of the feminine mind which reveals the sex of the author. Some of the Parisian episodes, and especially the commencement of the third volume, drag rather heavily, and the catastrophe, though it is well concealed, seems to us needlessly deferred. This fault must, however, be attributed to the Procrustean system upon which the modern novel is published.

The author of 'Poor Archie's Girls' has written her gloomy story with distinct

power, and the incidents occasionally seize upon the mind as every genuine novel-reader desires that his mind should be seized. But the plot as a whole is wildly improbable, and unpleasant as well as improbable. A younger sister, a fiend at the age of sixteen, ruins the reputation and happiness of her elder sister; the disappointed lover of the elder marries the younger in order that he may publicly insult her on their marriage day; a lame, broad-talking Scot of the mountains (who has been selected offhand by the editor of *The Cotter's Saturday Night* as his subordinate) lies away the good name of the elder sister, and then persuades her into marrying him. All this is clearly too artificial to be a fit basis for the strong natural emotions which the author seeks to build upon it. The best of the book, as already said, lies in certain of its incidents and traits of character. These are quite worthy of attention, and if the plot had been stronger they would have raised 'Poor Archie's Girls' to a high rank.

There is a good deal of plot in 'Young Lochinvar,' though it is not a very probable nor a very pleasant story. The heroine of this autobiography is certainly equal to all emergencies. When tried for bigamy she defends herself; her assertions are received by the audience with several "hearty bursts of long-continued cheering," and judge and jury, not thinking it necessary to wait for technical proofs, make her a free woman on the spot. Some of the minor characters are fairly drawn, but the padding—including more than a hundred pieces of poetry, and about as many blank pages between the chapters—reaches a portentous length without in any way increasing the reader's satisfaction.

'Phyllida' is not one of Mrs. Lean's more successful works. The story is a long time in coming, as the first volume is nearly all taken up with padding, and when it does come it is rather nasty. It is improbable enough and full enough of coincidences to please any lover of "sensation," but it is not interesting. A young country clergyman, a widower at twenty-eight with 2,000*l.* a year, marries a girl about whom nobody knows anything. His great friend suddenly comes from America knowing a good deal too much about the lady, for she had been dismissed from a Chicago theatre for drunkenness, and had been married to a ruffian who was afterwards sent to the Tombs at New York for forgery. An extraordinary series of explanations eventually proves the girl to have been innocent throughout, and to be the daughter of the man from America, and then all is well. Probably few readers will find the details of such a plot very amusing. They will, however, learn some views on life which are curiously uncomfortable, coming from a woman, and find a great variety of strange phrases, both English and French.

Readers who are wont to take their fiction as it comes, whether in serial or in complete form, may be disappointed if they send to the circulating library for 'Waiting,' which has already run its course, under the title of 'The Probation of Dorothy Travers,' in one of the monthly magazines. The practice of renaming a novel on its republication is one which ought not to be encouraged. The

story now in question needed no bush of this kind, for it is fresh, pure, and well told.

'Married and Single' belongs to the class of fairly inoffensive and eminently proper novels, in which the characters are mostly lords and ladies, beautiful in form and admirable in mind. The lovely Lady Irene Vervan is betrothed to an unexceptionable young officer, Cecil Leighton, who is killed in a railway accident on the day before that fixed for the wedding. Lady Irene's behaviour throughout the story is a pattern of dignity and fidelity, even when a sympathetic dean takes her for a long row on the river, quotes Frederick Robertson to her under a "wide-spreading horse-chestnut tree," and bids her be *vouée au blanc*, and not *au noir*. Her brother Audley is the hero of another love story, which is permitted to end after a lighter fashion, so that the shadow and shine of life are duly blended.

'Blackfriars Bridge' is a moral tale, and not particularly gay. It has a decidedly religious bent and conveys a lesson with which, perhaps, not one in a thousand of its readers will be disposed to find fault. The heroine is a steady young dressmaker of sweet and benevolent character, who loves and is loved by a certain Robert Cleaver. Cleaver was a compositor, earning his livelihood and sympathizing with his fellow men in a reasonable and straightforward manner, when he took to Socialism and other bad courses, suddenly conceived it to be his duty to abandon his sweetheart, and enlisted in the ranks of the Paris Commune. Poor Esther and his other friends in London pray hard for him, as for one who has fallen into deadly sin and peril, and eventually he is restored to them, clothed and in his right mind. This, it will be observed, is not a new idea by any means. Some of our best writers of fiction have sent their heroes to fight for humanity in foreign lands, very much as the skipper of a ship sends his apprentices to the masthead to work the nonsense out of them. It cannot be said that Rose Metcalfe has improved upon her models, but she has written her story in a simple and sincere spirit.

OUR LIBRARY TABLE.

MESSRS. ROUTLEDGE send us *A Counting-House Dictionary*, by Dr. Richard Bithell. Business terms are now so frequently found in newspapers and met with in the ordinary communications of life, that Dr. Bithell's handy and compact volume will be found of service by many whose vocations do not lie to the east of Temple Bar. Dr. Bithell's object has been to include not only "all technical words used by bankers and merchants," but also "all such words as are used in a vague sense in colloquial speech, but which have a restricted and technical meaning when employed in economic science." The book will thus be of use to a large class; and it also affords interesting reading. The explanations of the words given are terse, and they sometimes contain hints which will be valuable if those who employ the volume will but take the warnings contained to heart. Thus, under the word "Premium" we find as follows: "One very objectionable use of the word 'premium' has lately made its way into the English market from the Continent. A number of lottery loans of the worst class have been started in some of the German states and also in Austria. Owing to the bad odour in which lotteries are

held in England, it would be impossible to get subscriptions to them to any great extent in this country if called by their proper name. The name of premium-loans (*Praemien Anleihen*) has therefore been substituted; they are persistently advertised and otherwise forced on the attention of persons who have no means of ascertaining their real character, and the money that has been extracted from the pockets of unfortunate dupes by these means is enormous." Again, under the heading "Rights" there is a careful description of the difference between the right of possession and the right of property, and it is explained that "this distinction is of great importance in banking practice. One of the most painful cases of maladministration in modern times (with the subsequent prosecution and conviction) arose from the non-observance of it." These extracts are fair examples of the shrewd common sense with which the volume is written. It contains also, besides explanations of commercial terms, a good deal of useful information. Thus there is a clear statement of the working of the "foreign exchanges" and of "specie points," that is to say, the points at which under the operation of the exchanges gold moves to and from this country. There is also a useful description of the principal moneys of account and of the coins in use in the mercantile world, their weight, fineness, and value. Altogether the book is thoroughly useful besides being very readable.

We have received from Messrs. Longman a pretty little book, entitled *Maria Wuz and Lorenz Stark*; or, *English Prints of Two German Originals*, by F. and H. Storr. This mode of designating translations is objectionable, but otherwise we have nothing but praise to accord to these renderings of sketches by Jean Paul Richter and his less-known contemporary Jakob Engel. Except in so far as both are humorists, these two authors have little in common. Engel was a practical, sober writer, whose works served a didactic purpose. His masterpiece was 'Lorenz Stark,' a domestic novel, which throws some light upon German middle-class life in the eighteenth century, but scarcely paints it in enviable colours. 'Maria Wuz' is one of Jean Paul's masterpieces, a prose idyl that can rank with 'Hermann and Dorothea' and 'The Deserted Village,' full of autobiographical reminiscences, of Richter's unique humour and pathos. Curiously enough, the little sketch would seem to have escaped the notice of Carlyle, at least he never names it in his exhaustive essay on the writer. We do not know that the authors are quite to be excused for the liberty they have taken with their text in dividing it into chapters and prefixing mottoes to these; but the excellence, fidelity, and grace of their renderings will induce the reader to pardon them much. They certainly did wisely to shorten some of the passages where Richter's occasionally ponderous and too elaborate humour would have wearied English readers. Jean Paul's genius is so peculiarly German—so difficult, therefore, to render—that the translators' success is the more to be lauded.

MR. WOOLNOUTH, a venerable and well-known member of what he calls "the book-binding fraternity and the public in general," produced more than a generation ago a volume on the pretty and ingenious craft of marbling paper. On account of this performance he suffered "abuse, contumely, annoyance, and persecution" from his brethren in "art," who declared that he had betrayed all sorts of precious secrets. On the other hand, he earned the notice of "crowned heads," and his book was twice pirated, one of "our worthy Transatlantic brethren" and a rascally British bookbinder reprinting parts of it. The scamp, while tramping after work, encountered our author, and actually made him a present, as a real good thing, of a copy of the pirated version. Mr. Woolnouth's thoroughly practical

and extremely valuable book, *The Whole Art of Marbling as applied to Paper, Book-Edges, &c.* (Bell & Sons), is crammed with instructions for "the student of marbling," and abounds in recipes and all sorts of information of great value to craftsmen. The volume is further enriched with numerous specimens of marble patterns, all capably printed, and some so good as to be agreeable to the eye. So much for the technical qualities of this book, which give to it a high value. Mr. Woolnouth's letter-press is a literary curiosity, full of delicious bits of unconscious character. Indeed, our author is much better worth reading than Mrs. Glasse or any of her sisters in cookery. Finally, the numerous illustrations or patterns bound with the text are very attractive, and supply edifying matter for reflection to all who in boyhood have longed to unravel the mysteries of copy-book cover decoration or to discover how many patterns were in vogue, and when and where they were used.

LIEUT. LOW's two volumes on *Maritime Discovery* (Newman & Co.) supply a tolerably full and very readable account of nautical exploration from the days of Dido to those of Nordenkiöld. The compiler has in general consulted the best authorities, and as it would be optimistic beyond what a reviewer's experience justifies to expect such a work to be free from errors, it is only fair to say that we have found very few actual blunders, though it would be easy to join issue with Mr. Low on many controversial points. He is at his best—as might be hoped from the historian of the Indian navy—when treating of voyages in the Oriental seas, and least satisfactory when tracing the explorations which led to our knowledge of the more northern shores of Europe, America, and Asia. The chapters on the Arctic navigators are the worst in the whole book, despite the liberal share of poetical quotations which has been assigned to them. Perhaps the most entertaining portions of the volumes are those describing the vessels of the ancients and the robberies of the buccaneers, albeit the exploits of these heroic knaves had, as a rule, singularly little to do with nautical exploration. It is, however, not conducive to implicit faith in Mr. Low's accuracy for those who have floated the New World over in birch-bark canoes, dug-outs, cedar canoes, balsas, woodskins, and cascaras, to be told that "the American Indians use wooden-ribbed vessels covered with skins" (vol. i. p. 4). The many misprints ought also to be corrected in the second edition to which the book deserves to attain. For instance, Sir John Barrow was much too well informed to say that the old Icelandic colonists of Greenland called the Eskimo "Skollings" (vol. ii. p. 130). "Chagre" for Chagres, "Recovery" for Discovery, "Paterson" for Petersen, and, opening a volume at random, "Nordenskiöld" for Nordenkiöld (which is by no means the same name), are among a few of the errata which strike the eye in skimming Mr. Low's pages. We must likewise protest against the absence of an index, a deficiency which renders the book almost useless as a work of reference.

England's Policy, its Traditions and Problems, by Mr. Lewis Sergeant (Edinburgh, Macniven & Wallace), is a pamphlet expanded into a substantial volume, in which the results of a great deal of historical reading have been brought together with the object of proving that the prosperity of England, as regards its foreign relations, depends on its adoption in the main, if not exactly, of the policy advocated by Cobden. "Freedom and sympathy with freedom, wealth and the promotion of commercial interests," says Mr. Sergeant; "these are the two great planks of our national platform." Mr. Sergeant's review of the wars and the diplomacy in which English statesmen have engaged since the time of William of Orange is so cleverly put together that it should interest many who not prepared to endorse his condemnation of Whigs and Tories

alike, or his assumption that the "democratic foreign policy" of the future is sure of success because it is certain to recognize "the practice, the development, and the championship of free trade" as our country's "great mission."

THE fight at King's Mountain was one of the most hotly contested, and proved in its issues to be one of the most important, of any of the battles in the South during the Revolutionary campaign before the capitulation of Cornwallis at Yorktown. Under the heading of *King's Mountain and its Heroes* (Cincinnati, Thomson; London, Sampson Low & Co.), Dr. Lyman C. Draper has brought together all available particulars concerning those who took part in the fight. He has spent many years in collecting facts, and he has succeeded in accumulating a vast mass of information. The criticism passed upon Mr. Kinglake's history of the Crimean campaign is applicable in the present case: if great wars were treated on the same scale their history would fill a good-sized library and occupy a lifetime in the perusal. Dr. Draper proposes to write what he styles the "Border Series," in which other battles will be narrated with the like minuteness. We can compliment him on his industry, and we admire his enthusiasm, but we should praise him more unreservedly if he could condense his material. The warning which Sydney Smith was wont to address to laborious and long-winded compilers may be addressed to him: we live in the ages after the Flood, and life is too short for the appreciation of books written for the perusal of Methuselah during his many years of leisure.

We have received from Messrs. Harrison Burke's Peerage for 1882. In addition to the usual corrections and re-engraving of many of the coats of arms, Sir Bernard gives for the first time a memoir and arms of the Duke of Albany. Further details on the subject of precedence are added, and the new territorial and former designations of the regiments of the army and militia. Sir Bernard evidently spares no pains to improve the volume with which his reputation is so intimately connected.

We have received from Mr. E. Stock the half-yearly volume of the *Antiquary*, a periodical that is decidedly improving, and promises to become a valuable accession to archeological literature; and from Messrs. Warne a convenient edition of *The Curiosities of Literature of Isaac D'Israeli*, which forms part of the "Chandos Classics," and deserves praise in every respect excepting the alteration of the date of the preface.

REPORTS of the Free Libraries of Swansea and Cardiff lie upon our table. The former is chiefly notable for the wail raised by Mr. Deffett Francis regarding the condition of the fine-art department, on which he has generously spent both time and money. Mr. Francis has also offered to Cardiff a hundred works of art, on the reasonable condition that the Corporation should frame and glaze the pictures.—The Report of the Middlesbrough Free Library is also on our table.

We have on our table *A Biography of Charles Louder*, by the author of 'The Life of St. Teresa' (Kegan Paul),—*The Revolution*, Vol. II., by H. A. Taine (Low),—*Autumnal Leaves*, by F. G. Heath (Low),—*Lectures on the Vegetable Kingdom*, by W. Woolls (Trübner),—*Convalescent Cookery*, by C. Ryan (Chatto & Windus),—*The Science of the Stars*, by A. J. Pearce (Simpkin),—*Toilet Medicine*, by E. Wooton (Gill),—*The Brain and its Functions*, by J. Luya (Kegan Paul),—*Descriptive Sociology*, Part VIII. French, compiled by J. Collier and H. Spencer (Williams & Norgate),—*Evenings at Home in Spiritual Séance*, by Miss Houghton (Trübner),—*Handbook of the Collection illustrative of the Wild Silk of India in the South Kensington Museum*, by T. Wardle (Eyre & Spottiswoode),—*Ab-o'-th'-Yate's Dictionary* (Simpkin),—*Poetical Ingeniuties and Eccentricities*, edited by W. T.

Dobson (Chatto & Windus);—*Here and There*, selected by H. L. S. Lear (Rivingtons).—*A Son of Belial*, by N. Tradlog (Trübner).—*The Little Moorland Princess*, by Miss E. Marlitt (Ward & Lock).—*The Second Wife*, by Miss E. Marlitt (Ward & Lock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.
Burgess's (W. R.) Notes, chiefly Critical and Philological, on the Hebrew Psalms, Vol. 2, 8vo. 9/ cl.
Buxton's (Rev. H. J. W.) The Life Worth Living, cr. 8vo. 5/ Oneimus, Memoirs of a Disciple of St. Paul, by Author o
Westcott's (B. F.) Gospel according to St. John, the Author-
ized Version, with Introduction and Notes, 8vo. 10/6 cl.

Law.

Erie's (T. W.) The Jury Laws and their Amendments, 5/ cl.
Student's Pocket Law Lexicon, or Dictionary of Jurispru-
dence, 12mo. 6/ cl.

Fine Art.

Morris's (W.) Hopes and Fears for Art, cr. 8vo. 4/6 cl.

Poetry.

Aide's (H.) Songs without Music, Rhymes and Recitations,
roy. 16mo. 6/ parchment.

Philosophy.

Kant's (J.) Critique of Pure Reason, in Commemoration of the
Centenary of its first Publication, translated by F. Max
Müller, 2 vols. 8vo. 32/ cl.

History and Biography.

Burrows's (M.) Wiclif's Place in History, Three Lectures, 2/6
Hunter's (W. W.) The Indian Empire, its History, Peoples,
and Products, 8vo. 16/ cl.
Kenyon's (Gen.) Autobiography, Shadows of the Past, edited
by J. B. Lloyd, cr. 8vo. 9/ cl.
Schiller, by James Tine, 12mo. 2/6 cl. (Foreign Classics.)

Geography and Travel.

Helms's (L. V.) Pioneering in the Far East, &c., 8vo. 18/ cl.
Russell's (W. H.) Hesperotheren, Notes from the West, 2 vols.
cr. 8vo. 24/ cl.

Science.

Hopgood's (T. F.) Notes on Surgical Treatment and Minor
Operations, cr. 8vo. 2/6 cl.
Robb (D. C.) and Veley's (V. H.) Handbook of the Polari-
scope and its Practical Appliances, adapted from the
German Edition of H. Landolt, 8vo. 10/6 cl.

General Literature.

Auerbach's (B.) Spinoza, a Novel, trans. by E. Nicholson,
2 vols. 16mo. 4/ cl.
Brassey's (Sir T.) The British Navy, its Strength, Resources,
and Administration, Vol. 1, Part 1, roy. 8vo. 10/6 cl.
Hay's (M. C.) Brenda Yorke, and other Tales, 12mo. 2/ bds.
Jay's (H.) The Priest's Blessing, cr. 8vo. 3/6 cl.
Mervale's (H. C.) Fautit of Balliol, 3 vols. cr. 8vo. 31/6 cl.
Paul's (M. A.) Thistle-down Lodge, 3 vols. cr. 8vo. 31/6 cl.
Wheeler's (W. A. and C. G.) Familiar Allusions, a Handbook
of Miscellaneous Information, cr. 8vo. 7/6 cl.

FOREIGN.

Law.

Baron (J.): Abhandlungen aus dem Röm. Civilprozess, Part 2,
5m. 40.

Fine Art.

Lavigne (H.): État Civil d'Artistes Français, 1823-80, 6fr.
Matz (F.): Antike Bildwerke in Rom, 9m.
Roltz (H.): Die Goethe-Bildnisse, Part 2, 8m.

Drama.

Benedix (R.): Volkstheater, Vol. 17, 1m.
Théâtre de Molière, avec les Dessins de Leloir, Vol. 7, 30fr.

History and Biography.

Bournet (A.): Venise, Notes prises dans la Bibliothèque d'un
vieux Vénitien, 8fr. 50.
Buchner (E.): Freiligrath, ein Dichterleben in Briefen,
Part 7 to 12, 7m. 50.
Chérul (A.): Histoire de France sous le Ministère de Maza-
rin, 1651-61, Vol. 1, 7fr. 50.
Confessions de Rousseau, avec 13 Eaux-fortes de Hédouin,
50fr.
Duruy (A.): L'Instruction Publique et la Révolution, 7fr. 50.
Henry (C.): Mémoires Inédits de C. N. Cochin sur le Comte
de Caylus, Bouchardon, &c., 8fr.
Klinkowström (A. v.): Aus Metternich's Nachgelassenen
Papieren, Vol. 5, 13m.
Pohl (C. F.): Joseph Haydn, Vol. 2, 9m.

Geography and Travel.

Gourgeot (F.): Situation Politique de l'Algérie, 5fr.
Guide de l'Emigrant (Algérie), par un Colon, 1fr. 50.

Philology.

Richter (R.): Catulliana, 1m. 20.

General Literature.

Bernard (L.): Neliska, Épopée Nationale Russe, 10fr.
Bouvier (A.): Bayonnette, Histoire d'une Jolie Fille, 3fr.
Contes des Fées de Madame d'Aulnoy, Préface de M. de
Lescure, 2 vols. 15fr.
Gréville (H.): Le Fiancé de Sylvie, 3fr. 50.
Schulenberg (W. v.): Wendisches Volksthum, 4m.
Vainberg (S.): Le Mécanisme des Opérations de Bourse,
1fr. 50.

DEAN STANLEY'S HANDWRITING.

124, Southwark Park Road, Jan. 30, 1882.

If all the late Dean Stanley's correspondents were to relate their experience in reference to his handwriting, it would form an amusing volume. I never heard him allude to it but

once, and then to characterize it as "a villainous hand." On one occasion I had an important appointment with him in his study, but was utterly unable to decipher the hieroglyphics which he intended to represent the particular hour of the day. Being engaged in his neighbourhood early in the morning, I sent a messenger to the Deanery to ask for the precise hour, and particularly requested a verbal answer; but the Dean was incorrigible, and returned my note with something scrawled at the bottom—what, it was impossible to tell. It was hopelessly unintelligible, and I was compelled to decide upon an hour myself and take the chance of finding him ready for me.

The object of my visit was in point. It was to revise with him the innumerable dates in the first edition of his 'Memorials of Westminster.' The great majority of these were painfully, sometimes ludicrously, wrong, and of course misleading. I remember that my MS. corrections covered some score of closely written foolscap pages. I have no doubt that he had originally written the dates correctly, as he had the Abbey Registers in his own possession, but that the compositors misread them, and he had failed to notice or to set them right when reading his proofs.

I may add that of numerous letters of his which I have sent to the United States at the request of autograph collectors, almost every one was returned to me with the request that I would furnish a translation, on the ground that it appeared to be written in a language entirely unknown to American scholars. In a single instance, however, an American, by no means an expert, readily deciphered a sentence which had completely baffled me.

I should like to ask if there is anywhere existing a signature of the good Dean's in which it is possible to make out all the letters composing his name. I have had one or two which might be fairly read *Staley*, but in the great majority of them it is impossible to discover anything beyond *Staly*.

JOSEPH LEMUEL CHESTER.

Feb. 1, 1882.

My note on this subject last week was written, not from the proof reader's, but from the publisher's point of view, and was meant to show our experience on this side of the Atlantic with bad manuscript—not merely with a short article like that in the *Century* magazine, but with the productions of a lifetime.

In supplying bad manuscript Dean Stanley was indeed a great transgressor, but he was not the only one, and I think I could still name a few authors whose copy when it reaches the printers is well-nigh illegible, and whom any amount of diplomatic pleading could not persuade to employ an amanuensis. Of course if, as you suppose, no American would think it worth while to waste his time over such copy, the question is settled for that side of the Atlantic; but I fear no such summary solution is applicable. Once in a way the manuscript may be returned, to show the independent ways of a new country, but a repetition of this course might become very awkward.

Imagine an editor or publisher arranging for an article on a prominent subject in his next number. The space to be filled is arranged, the date on which copy will arrive is settled; but behold, when it comes it is almost illegible. On the American plan the manuscript is returned to the author; here its difficulties are overcome. Such was the contract I pointed out last week, and I am still vain enough to think ours the better way.

Could every author be compelled or persuaded from henceforth to supply none but easily read manuscript, a great boon would be conferred on all concerned. Such a revolution, however, is, I fear, still very far off, and till it comes publisher, compositor, and proof reader must continue to endure what they cannot cure. N.

MR. R. B. KNOWLES.

MR. RICHARD BRINSLEY KNOWLES, whose sudden death on the 28th ult. has been announced, was born at Glasgow in 1820. He inherited some portion at least of the dramatic faculty of his father, Sheridan Knowles, and showed it in his fairly successful play of 'The Maiden Aunt'; but he made no further effort in that direction. In early life he held an appointment in the Registrar-General's office, Somerset House, but he speedily gave it up to enter the Middle Temple; he was called to the bar in 1843. Soon, however, devoting himself to the literary profession, Mr. Knowles was one of the earliest editors of the *Weekly Register* and conducted for some time the *Illustrated London Magazine*. In 1857 he was one of the chief writers on the *Standard*, but some little display of religious intolerance (Mr. Knowles had embraced the Roman Catholic faith in 1849) on the part of the then proprietors of that journal led to an abrupt termination of his engagement. The late Prof. Brewer, who was at the time conducting the *Standard*, indignant at this treatment of his colleague, at once relinquished his editorship. Mr. Knowles was afterwards editor for some time of the *London Review*, but of late years his chief engagement was on the *Morning Post*; his ill health, however, compelled him to give up (for a time only, it was hoped) all literary work. To historical literature Mr. Knowles contributed an edition of the Chronicle of John de Oxenades, a MS. copy of which was found in the Duke of Newcastle's collection; it was included with another edition of that work (based upon the Cottonian MS. copy) by the late Sir Henry Ellis, and published in 1859 in the Rolls Series of Chronicles and Memorials. Since 1871 Mr. Knowles had been occasionally engaged as inspector under the Royal Commission on Historical Manuscripts, and contributed interesting and instructive accounts of the family papers of the Marquis of Bute, Lord Denbigh, Lord Ashburnham, and Col. Towneley to some of the Commissioners' reports.

CHATTERTON.

MR. TAYLOR's allusion to the difference between old and new styles is as infelicitous as are his other references. The new style did not come into use in England before September, 1752, that is to say, some time after the events to which the disputed dates refer had taken place. In this instance Mr. Taylor has probably been misled by the stroke placed between 8 and 9 in the Bible inscription that refers to Mary Chatterton, and which is so placed to show both the common and the legal years, the latter beginning on the 25th of March previous to our adoption of the Gregorian calendar. Whether Mr. Taylor gave the date, 1748, from the parish register correctly, or whether he should have given the following year, as he seems now to imply, matters little, as in neither case will he be able to reconcile it with the date of the parents' marriage as given by Mr. George from the Chipping Sodbury register (and that agrees with all printed records), nor with the lunar information—information that, with all deference to Mr. Taylor, it should be pointed out, appertains to astronomy, and not only to astrology, as he believes. Parish registers are sometimes wrong—as in the well-known record of Chatterton's death; tombstones, biographies, and even "documentary evidence" may be wrong; but the moon may be relied on for going through her phases correctly. Mr. Taylor's reference to Sibyl has been the only importation of "astrology" into this controversy; the "false information of the published biographies" is a vague accusation for which no necessity has arisen, as I have not as yet cited from any book anything, save Dix's record of the memorandum made on the blank leaf Mr. Taylor deems may not have been blank (he will scarcely assert it was not there); and the only "second-hand

authorities" I have referred to are the extracts from parish registers given by himself and Mr. George, the family tombstone, and the contemporary astronomical tables.

JOHN H. INGRAM.

ABACOT: THE STORY OF A SPURIOUS WORD.

ALMOST every modern English dictionary contains the entry, "*Abacot*, the cap of estate used in old times by our English kings, wrought up in the figure of two crowns." What modern dictionary-maker would imperil his reputation for completeness by excluding an entry which has descended like a precious heirloom from compiler to compiler since the days of Spelman, which was displayed by Phillips, and borrowed by Bailey, and "culled" by Ash, and added by Todd to Johnson, and appropriated by Webster, and sanctioned by Worcester, and recognized by the heavy folios of old Chambers and the many editions of the '*Encyclopædia Britannica*'?—which has even become international property, appearing in dictionaries English-French, English-German, English-Portuguese, English-Hindustani, and, I presume, English-Ojibbeway and English-Kamtschatkan, if there are such. Yet there is not, there never was, such a word. When I first came across *abacot* in my preliminary preparation of letter "A" for the new English Dictionary, I could gain no light upon it, except to see that no dictionary-maker had ever given it independent study, that all their accounts were derived from a single source, and that probably a corrupt or unreliable one. True, one of them had boldly ventured to "derive" it from a Fr. *abacot*, alleged to be a diminutive of *abaque*, an abacus, the flat plate surmounting the capital of a column, and therefore very plausibly transferred to a royal "tile"! But modern philology has abandoned the alchemy of inventing "derivations," and, as I had nothing genuine to offer, I marked *abacot* as of unknown origin and probably due to some confusion, and left it in the hope that further light might be thrown upon it in the course of our three years' "reading." I have recently, in revising my work preparatory to sending the first part of the Dictionary to press, had to turn to *abacot* once more, and, thanks mainly to the assistance of Miss Edith Thompson (author of the '*History of England*' in the historical series edited by Mr. E. A. Freeman), whose help in solving all problems connected with historical terms has been of the utmost value to the Dictionary, the genesis of this pretended word is now perfectly clear. It may be premised that its sole occurrence outside the covers of dictionaries is in connexion with an event which is thus narrated in Hall's '*Union of the Two Noble and Illustre Families of Lancaster and York*,' 1548 (2 Edward IV., fol. ii, iii):—

"Kyng Henry was this day [April 25th, 1464, Hedgley Moor] the beste horseman of his company: for he fled so faste that no man could overtake hym, and yet he was so nere persued, that certain of his henchmen or followers were taken, their horses beyng trapped in blew veluet, wherof one of them had on his hed the said kyng Henries healmest. Some say his high cap of estate, called Abococked, garnished with two riche Crownes, which was presented to kyng Edward at Yorke the fourth daie of May."

In Sir H. Ellis's edition of 1809 the word is spelt *abococket*, which I presume, therefore, occurs in the later edition of Hall in 1550. Grafton's '*Chronicle*' of 1568-9 copies Hall's account word for word, spelling *abococket*. So does Raphael Holinshed, in his own edition of 1577; but when we turn to the second edition of 1587, "supervised, corrected, and enlarged" after Holinshed's death by Abraham Fleming, we read, p. 666:—

"King Henrie was a good horseman that day, for he rode so fast awaie that no man might overtake him, and yet he was so nere persued, that certeine of his henchmen were taken, their

horses trapped in blue veluet, and one of them had on his head the said king Henries helmet, or rather (as may be thought, and as some say) his high cap of estate, called Abacot, garnished with two riche crownes, which was presented to king Edward at Yorke the fourth day of Maie."

So Abraham Fleming "supervised and corrected" *abococket* to *abacot*; from him it was quoted by Baker in his '*Chronicle of England*,' 1641 (p. 204, col. 2), where we have the old story once more; and, what was more momentous, by Spelman, who begins his '*Glossarium*' (1664) with the entry "*Abacot*; Pileus augustalis Regum Anglorum, 2 coronis insignitus, v. Uron. An. 1463, Ed. 4, pag. 666, col. 2, l. 27," said "v. Chron. An.," as we see, meaning the Flemingized Holinshed. Its admission by Spelman opened up to *abacot* a new world to conquer. From his '*Glossarium*' it was copied by Phillips, Kersey, and Bailey, and once there it filtered down through Ash, and Todd, and Worcester, and Webster, and Craig, and Brande, and the thousand and one compilations of the present century, each of which assimilates the material of its predecessors with all the avidity of a sixteenth century chronicler.

Spelman, then, is the source of all the dictionary entries; what was the source of the chronicles? We turn to Fabyan, 1494, and we find at last the original of the story and of Hall's *abococket* at p. 654: "The lord John of Mountagu chasyd Henry so nere, that he wan from hym certayne of his folowers trapped with blew veluet, and his bycocket, garnysshed with ii crownes of golde, and fret with perle and ryche stone."

A contemporary entry referring to the very incident is to be found in the '*Household Expenses of Edward IV.*' for 1464 (Roxb. Cl., p. 243): "*Item*: givyn to the man that browt the bycocket fro Syre Robart Chaumbrelayn xiid."

It appears, therefore, either that Hall (who so misunderstood Fabyan as to put the king's *bycocket* upon a henchman's head, and the blue velvet trappings of his followers upon their horses) misspelt *bycocket* as *bococket*, or that his posthumous printer Grafton thus misread his MS.; the latter at least must be held responsible for the further blunder of running together the two words a *bococket*, and producing the mysterious *abococket*, of which Fleming tried to make sense by adulterating it as *abacot*, which adulterate form in its turn imposed upon Spelman and his copyists, the dictionary-makers.

From history itself *abacot* has long disappeared. Lingard, 1819-30 (see ed. 1855, vol. iv. p. 74), says "his bycocket or cap of state, embroidered with two crowns of gold, and ornamented with pearls"; and Miss Yonge, *Cameos* (ed. 1877, vol. iii. p. 115), "Henry's cap of state, embroidered with two crowns in gold and pearls, and called a bycocket." But the dictionaries are like the chronicles—they let go nothing that once they have laid hold of; they have perpetuated a score of similar blunders, which we hope to consign to the waste-paper basket to which *abacot* must now be dismissed.

The word *bycocket*, of which we have several other English instances, before and after 1500, is common in old French as *bicoquet*, *bicoquet*, *biquoquet*; Godefroi has nearly a column of instances, and explains it as "*capuce, casaque à capuchon*; ordinairement *coiffure militaire*; quelquefois *parure de femme, chaperon*." Palsgrave also, 1530, has "*Biquoquet*, peake of a ladyes mournyng heed" (hood). It is a diminutive of *bicoque*, found in O.Fr. in the same sense, and to be compared with mod. Fr. *bicoque*, fem. = Ital. *bicozza*, "*petit château situé sur une hauteur*," of which the origin is uncertain. But as derivative forms in all the Romance languages are applied to head-coverings, it is probable that the primitive sense survives in the Span. *bicoquin*, "cap with two points," Piedm. *bicochin*, "priest's cap" (Diez). We still speak of a castle topping or crowning a height. On the other hand, compare the sixteenth century sense of *castle* as a kind

of helmet: "Stand fast, and wear a castle on thy head." I do not find any mention of the *bycocket* in Boutell, but Godefroi quotes a MS. '*Habit des Gens de Guerre*' in which it is said to resemble the *bassinot à camail*. A pertinent quotation in this sense is

J'ay desja prins mon biquoquet,
Pour entrer en plaine mesle.

It is hardly necessary to say that the two crowns which Henry VI. wore upon his *bycocket* (he was crowned King of England and of France) were no part of the *bycocket* itself—no more than the crown of gold which Henry V. wore on his *bassinot* at Agincourt, or Richard III. on his helmet at Bosworth. The sense which the dictionaries give to *abacot*, "a cap of estate, wrought in the form of two crowns, worn by the kings of England," is as ludicrously wide of the mark as the form itself. Word and thing are alike delusions, founded upon an extraordinary series of blunders. Abraham Fleming's alteration to *abacot* was doubtless in accordance with some "etymological" fancy, as all the corruptions of the English language have been. The pedants of the sixteenth century, like the aciolists of the nineteenth, were strong for "etymological spelling"; their constant tinkering at the natural and historical forms of English words, to make their spelling remind the eye of some Latin or Greek words with which they were thought to be connected, was a curse to true etymology. They exemplify to the full the incisive remark of Prince Lucien Bonaparte that "the corrupters of language are the literary men who write it not as it is, but according to their notions of what it ought to be."

J. A. H. MURRAY.

PROF. MASSON'S MONOGRAPH ON DE QUINCEY.

13, Paternoster Row, January, 1882.

Apropos of Mr. Theodore Watts's letter in your publication of the 21st inst., remarking on Prof. Masson's ignorance of the origin of 'The Fatal Marksman,' perhaps you will allow me a short space to call attention to another interesting fact in connexion with what Mr. Watts describes as Prof. Masson's "interesting monograph on De Quincey."

In 1877 I published, in two volumes, 'Thomas de Quincey: his Life and Writings, with Unpublished Correspondence,' by H. A. Page. It will be impracticable, in this short letter, to detail all that I have to charge against Prof. Masson in the more than too free use he has made in 'English Men of Letters: Thomas de Quincey' of the original matter in Mr. Page's 'Life of De Quincey.' In order to compress this letter within reasonable limits, I will here confine myself to one chapter in the professor's book as a sample. If any one will refer to chap. x. in the professor's book and will compare it with the first three chapters in the second volume of the life by Mr. Page published by me, it will at once be seen that a glaring act of literary piracy has been committed. The interesting reminiscences of my father during ten years' uninterrupted intercourse with Mr. De Quincey, while the collected edition of his works was passing through the press, were never made public in any form until they appeared in the two volumes published by me, which are my copyright absolutely. These reminiscences are not simply referred to by the professor, or extracted from in any legitimate way, but the whole essence of them is given—in fact, to put the matter shortly, chap. x. in the professor's book could never have been written but by an unwarrantable use of copyright matter. Besides these reminiscences, there are other portions of the professor's book, dealing with hitherto unpublished letters and other matters, which could be found by him only in Mr. Page's work, that would widen my charge of infringement of copyright.

These facts have been brought before Messrs. Macmillan & Co., and by them referred to Prof. Masson. The defence is, in the professor's

words, that the "use of Page's book for new dates and matters of fact is amply and most generously acknowledged in the prefatory note." Now observe, my complaint did not deal with new dates or simple matters of fact, but with wholesale piracy; and on such reasoning as the professor's there would be no bar to the unlimited appropriation of the property of others, so long as it was "amply and most generously acknowledged"—in short, no such thing as copyright. If this is an example of the manner in which the series published by Messrs. Macmillan & Co., "English Men of Letters," is being prepared, I would be glad, if there are other publishers similarly situated to myself, to co-operate in bringing such a matter before the law courts, in order to ascertain whether or not copyright is now a mere fiction. Besides intimating to Messrs. Macmillan & Co. that I intend to protect my interests in a legal way, I at the same time offered to refer the matter in a friendly way to trade arbitration, which was declined. So the matter stands at the moment. JOHN HOGG.

THE CENTENARY OF THE 'GLASGOW HERALD.'

A BANQUET was given on the 27th ult. in celebration of the centenary of the *Glasgow Herald*. The guests, who numbered upwards of two hundred, represented notabilities in commerce, politics, science, and literature, not in Glasgow only, but in Scotland also. Many eminent persons from the sister kingdom were present, while a large number who were honoured with invitations expressed their regret at their unavoidable absence. A gratifying circumstance was the presence of journalists from different parts of the country. Mr. Charles Cooper, the editor of the *Scotsman*, made a noteworthy speech in reply to the toast of the newspaper press. He lucidly defined the responsibility and functions of the editor of a daily journal, and ably set forth the advantages of the anonymous system of journalism. Mr. John Leng, editor of the *Dundee Advertiser*, in responding to the same toast, announced that his journal would be able to celebrate its hundredth anniversary eight years hence.

It is almost as rare for a newspaper to live and flourish for a hundred years as it is for a man to reach his hundredth birthday and preserve all his faculties till then. A newspaper may have a lusty youth and die of inanition at an early age. The manager of the *Glasgow Herald* told the assembled company that upwards of fifty journals had seen the light and ceased to exist in Glasgow since 1782. He was also able to give some striking figures showing the progress made by the venerable yet most vigorous journal with which he is connected. When it was established it was a penny sheet, which was published once a week. The press of those days could not turn out more than 100 copies in an hour. Now the paper appears daily, and the presses are capable of throwing off as many as 50,000 copies within the space of time formerly required to produce 100. Even after the journal had lived for seventy years the number of advertisements in a single edition did not exceed 200; now they are sometimes 2,500 in number. Indeed, the changes in the mechanical departments of the journal are typical of the advances made in all departments of industry during the last hundred years.

When the *Glasgow Herald* saw the light in 1782 the city was suffering from the effects of war between Great Britain and the thirteen united colonies, and for some time after the conclusion of the contest its disastrous results were keenly felt by Glasgow merchants. But after the Clyde was rendered navigable for large vessels, and as ship-building became even more profitable than the tobacco trade, the city prospered greatly, and the proprietors of the *Herald* waxed rich.

The *Glasgow Herald* was first known as the *Commercial Advertiser*. Twenty years later it

took the name of the *Advertiser and Herald*, and at a subsequent time it took the name by which it is now known. During that long period it has been conducted by six editors. One of them, Mr. Outram, acquired popularity as the writer of verses; another, Prof. Jack, was so distinguished a mathematician that he was appointed to the chair of Mathematics in the University of Glasgow; while Mr. J. H. Stoddart, the present editor, has made his mark in poetry by his 'Village Life.' It seems to have been the rule for the conductors of this journal to excel in other departments. Many literary men of note began their career by contributing to its columns. Mr. William Black's 'Daughter of Heth' was first published by instalments in the weekly edition of the *Herald*.

PROF. CLIFFE LESLIE.

It is with great regret that we hear of the death of a valued contributor to this journal, Prof. T. Cliffe Leslie, who expired on the 27th ult. after a long illness. The son of a Protestant rector in County Down, he was descended from a family identified with the Anglican Church in Ireland, and he counted among his ancestors John Leslie, the redoubtable Bishop of Clogher, who gave so much trouble to Cromwell, and Charles Leslie, the famous Nonjuror, who wrote the well-known 'Short and Easy Method with the Deists.' Educated at King William's College, and at Trinity College, Dublin, where he gained a scholarship and senior moderatorship at an unusually early age, Cliffe Leslie entered a conveyancer's office, and was called to the bar both in Ireland and England. But his appointment in 1853 to the chair of Political Economy and Jurisprudence in Belfast diverted him from the practice of his profession and decided the direction in which he was to use his great abilities.

Prof. Cliffe Leslie will always be honourably mentioned in the history of English political economy for the important advance in method which he advocated most strenuously and lived to see in large measure adopted. He represents in economics the same movement that Sir H. S. Maine represents in law; and, indeed, he always attributed to his attendance at Sir H. S. Maine's lectures the impulse that led him to apply the historic method to political economy. With a keen eye for the actual working of economic phenomena, he early made a protest against the purely analytic school of Ricardo represented by Cairnes and Mr. Fawcett. In his best-known work, the 'Land Systems,' which was highly praised by Mill, he gave an excellent example of the influence of legal and historic customs on economic phenomena by his admirable sketches of the actual condition of the land question in Ireland, Belgium, and France. In his 'Essays in Political and Moral Philosophy,' published three years ago, and reviewed favourably in these columns, he gathered together all his miscellaneous essays, including a series on the gold question, and a number of essays dealing directly with economic method and assailing fiercely what he termed the orthodox school. This is probably his most important work, and gives a fair criterion of his merits and deficiencies. We may dismiss the latter at once by denying him the gift of literary arrangement so conspicuous in Mill and Cairnes, and by deprecating the intolerant tone of his reference to "orthodoxy" in economics. The strong side of his work lies in his clear conception of the immense complexity of economic facts and their close connexions with the other social phenomena, especially the legal order. Besides insisting on the recognition of this important principle, he was careful to carry it out in his own studies of economic topics. In addition to his criticism of the theory of economic method, Prof. Cliffe Leslie made important contributions to several special branches of the subject. His studies on the movements of gold led to the important principle that the internal trade of a

country is regulated, as between two isolated districts, in the same way as foreign trade. He also studied closely the effects of modern militarism on commerce, and his essay on 'Financial Reform' in the 'Cobden Club Essays' contains many valuable suggestions. Above all, it should be mentioned to his honour that no man did so much as he to render the labours of foreign economists known in England. MM. Laverne and Laveleye and Herr Roscher owe much to his mediation in this respect. His kindly interest in the rising generation of economists was likewise displayed in many acts of private friendship and public encouragement. His conversation, full of memories of the old masters of economic thought, was even more instructive than his written utterances.

Altogether his published work scarcely does justice to his powers of criticism and construction in political economy. It is scarcely too much to say that it was ruined by the modern facilities for writing magazine articles instead of books. It must always be reckoned a great misfortune that the only book Prof. Cliffe Leslie ever wrote was destroyed in MS. by a piece of gross negligence. This was, we believe, an economic history of England, which would have satisfied a great want in economic literature, and given the world a more just idea of the powers of Prof. Cliffe Leslie than any of the fragments, instructive as they are, which he has left behind.

LONDON TOPOGRAPHY.

THE Topographical Society of London held its first annual meeting yesterday (Friday) afternoon. The Lord Mayor took the chair. It was announced that the preparation of the view of London by Van den Wyngaerde, the first part of which has already been issued, has required care and time, but the remaining portion is now in a very forward state, and will be ready for publication in a few months. It is proposed that when several maps of a particular period have been produced a volume descriptive of all of them shall be issued; and when some of the most important old maps have been reproduced the Committee hope that it will be possible to work backwards, so that the members of the Society may be supplied with maps of earlier periods than those of which we have at present any representation.

Another branch of the Society's work is that of registering the changes continually taking place in London. Mr. Emslie has prepared a view of the excavations at Leadenhall, showing the relics of the old buildings, and Mr. Milliken has made several drawings on wood of houses that have been pulled down within the last year or so. These will be engraved and form an appendix to the Committee's Report. Another appendix will consist of a notice of the articles on London in newspapers and magazines published during the year 1881. It is proposed to arrange for carrying out this task more effectively a system of local committees such as was proposed at the inaugural meeting of the Society. If this could be done at once it would be possible to give the results of the work of the various committees in the report presented at the next annual meeting. The first step will be the division of "Greater London" into sections. How this shall be carried out—whether according to such divisions as the City, the East-End, Southwark, Westminster, Lambeth, Marylebone, Finsbury, &c., or in accordance with the postal divisions—will be a matter for future discussion. A district such as Kensington, crowded with associations, would require a stronger committee than one like Notting Hill. Still even those districts which have but few historical associations need careful watching, as some notice should be taken of the fields that are rapidly being covered over with houses.

The extracts, bearing on the history of London, from the Calendars of State Papers are being proceeded with, and will probably be printed soon.

after the completion of Wyngaerde's view. In addition to these extracts, Mr. H. B. Wheatley has proposed to compile a handbook of London topography, giving a sketch of what has been done and what is still left for a London topographical society to do.

The Lord Mayor was elected President for the year, and Earl Beauchamp, the Earl of Rosebery, Sir J. Bazalgette, and Mr. G. Godwin, Vice-Presidents. The Hon. Secretary is Mr. T. Fairman Ordish, 52, Devonport Road, Shepherd's Bush.

Literary Gossip.

THE *Century* magazine has secured the right to bring out in serial form an unpublished diary of the late Mr. Carlyle. As we read some of it in manuscript about two months ago, we can testify to its merits. It is a full account of a tour in Ireland in 1849, written in the author's raciest style, and containing frank observations on such points of national character as are of the highest interest at the present political juncture. The MS., which is an autograph, was given by him to a friend who is now dead, who preserved it, as a kind of secret treasure, so carefully that its existence was long unknown. Mr. Froude had never heard of it; it has lately passed through his hands, and he has been so deeply impressed with its importance that he has volunteered to write an introduction to it when it ultimately appears in book form, which it will do next October, when it will be published, along with other matter of importance, by Messrs. Sampson Low & Co. The diary opens with a description of Carlyle's going on board, on the 30th of June, 1849, a steamer in the Thames bound for Dublin. The present Irish Secretary was one of his companions in part, at least, of the tour.

MR. BOSWORTH SMITH'S 'Life of Lord Lawrence' is approaching completion, and will be published in due course by Messrs. Smith, Elder & Co.

STILL more sixpenny editions. A sixpenny People's Edition of 'Tom Brown's Schooldays' will be published by Messrs. Macmillan & Co. on the 6th of March. It will contain all the illustrations by Messrs. Arthur Hughes and Sydney P. Hall which appear in the ordinary editions of the book. Messrs. Bradbury, Agnew & Co. will issue next week for sixpence 'Mrs. Caudle's Curtain Lectures,' by Douglas Jerrold, with sixty illustrations by Charles Keene. Carefulness in printing will be the feature of this edition, so that the cuts shall be as well brought up as in books of higher price.

MESSRS. CHAPMAN & HALL are going to publish shortly an English translation of the 'Chronicle' of James I. of Aragon, first printed at Valencia in 1557 by the command of Philip II. The 'Chronicle' is written in the old Catalan dialect of the Provençal, and is generally supposed to be the work of King James himself. Mr. John Forster, late of Victoria Street, Westminster, who died two years ago, left an unfinished translation, which will soon appear in a handsome form, accompanied by notes and illustrations to the text.

MISS OWENS BLACKBURN is about to publish immediately a novel dealing with Irish politics. The title is 'The Heart of Erin.'

MESSRS. RIVINGTON will shortly publish a volume of 'Studies in Philosophy, Ancient

and Modern,' by Mr. W. L. Courtney, Fellow of New College, Oxford, author of 'The Metaphysics of John Stuart Mill.' The volume will consist of the nine following essays:—Ancient Idealism—Parmenides; Ancient Hedonism—Epicurus; The Failure of Berkeley's Idealism; A Chapter in the History of the Word "Cause"; The New Psychology; The New Ethics; "Back to Kant"; Kant as Moralist and Logician; and the Hegelian Religion.

MR. G. M. THEAL, of the Cape Civil Service, has just completed an official visit to Holland in connexion with some interesting researches into the early history of the Cape colony. We understand that Mr. Theal's mission has proved very successful. The Dutch Government afforded him every facility to examine the colonial archives at the Hague, and to make copies of the charts and journals of the early explorers of the Cape of Good Hope. Mr. Theal has obtained much authentic information concerning the location of the various Hottentot tribes at the time the Dutch first came into contact with them. By his previous researches in the colony he had already succeeded in throwing a good deal of light on the subjects which he has now further elucidated in Holland.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for December, which has reached us at a later date than usual, comprises only 12 Reports and Papers, and 12 Papers by Command. Among the former we call attention to a Return of all Bylaws, Regulations, Orders, or Ordinances relating to Pilots or Pilotage for the Time being in force, with the Names and Ages of the Pilots or Apprentices licensed to act for the Year 1880 (in continuation of No. 189, 1880); to a Return of all Holdings purchased by Tenants in the Landed Estates Court (Ireland) since the Passing of the Land Act of 1870; and to the Annual Statements of Accounts of the Metropolitan Water Companies for 1880, and of the Tramways to June 30th, 1881. Among the Papers by Command are a Report on Recent Changes in the Foreign Trade of the United Kingdom, and the Prices of Imports and Exports; the Judicial Statistics for England and Wales for the Year 1880; and the Census of Ireland, Vol. I., No. 5, King's County, and No. 6, County of Longford.

AN elaborate index to the works of Nathaniel Hawthorne is being prepared, and will shortly be issued by Messrs. Houghton, Mifflin & Co., of Boston, U.S.

'JANE CALDECOTT,' a novel just published by Messrs. Remington & Co., is by a daughter of Mr. W. P. Frith, R.A.

A SECOND rudimentary book on legible shorthand will be issued on the 15th inst., entitled 'Monosyllabic and Progressive Exercises,' being an alphabetical list of all short words, classed according to the rules of the system, with numerous illustrations and exercises.

MR. J. E. CORNISH, of Manchester, has in preparation, to be published by subscription, in demy octavo size, the 'Life and Correspondence of Dr. Samuel Hibbert Ware,' author of the 'Foundations of Manchester.' The book will be edited by Mrs. Hibbert Ware, and the impression will be limited to

500 copies. Dr. Hibbert Ware was in frequent correspondence with Sir Walter Scott, Sir David Brewster, Prof. Jamieson, and other distinguished literary men, whose letters will appear in the book.

HISTORIC manor houses, like historic libraries, come from time to time into the market. Among the estates to be sold in the coming spring is one including the ancient manor house of Burwell, Lincolnshire, wherein Sarah Jennings, afterwards the famous Duchess of Marlborough, was born.

THE Chetham Society will shortly issue the Lancashire and Cheshire portions of the valuable and interesting Ministers' Accounts of the lands of Henry de Lacy, Earl of Lincoln, with the editing of which the Rev. Ponsonby A. Lyons is making rapid progress. These rolls of accounts, respectively dated 23-24 and 32-33 Edw. I., are preserved among the Duchy of Lancaster Records, and are most remarkable specimens of this important but little-known class of our public muniments.

THE unfortunate dispute between Mr. Vere Foster, the author of the well-known writing and drawing books, and Messrs. M. Ward & Co. has been occupying the Irish Master of the Rolls. His Honour delivered judgment on Saturday last in favour of Mr. Foster, and ordered the lithographic stones claimed by him to be delivered up to him.

AN HITHERTO unknown poem by the Russian poet Lermontof has been discovered by his biographer, Mr. Viskovatof, and published in the January number of the *Russkaya Muiz*, or *Russian Thought*. An account of the poem, with several extracts from it, appears in the *Novoe Vremya*, from which it appears that Lermontof was not quite nineteen years old when he commenced 'Sashka'—such being the name of the poem, of which little more than the first chapter seems ever to have been completed. Its chief interest appears to lie in the light it throws on the character and feelings of the youthful poet, who, as was usual with him, has chosen himself as the hero of his romance. Sashka, he says, had neither brother nor sister, and no eye witnessed his secret woes. Despairing the kindly gifts of childhood, "he abandoned his mind to greedy doubts," and began "to meditate, and to frame an airy world," in which he lost himself in thought. He was "like unto an island in mid-ocean, which may be fresh and fair, but is all alone." He was "born under a disastrous star, with desires as boundless as eternity." These desires "poisoned the careless happiness of his best days," and his passions, as soon as they were awakened, "not finding a worthy victim anywhere around, consumed their own altar with a living flame." In another part of the poem the poetic stripling laments that "heavy is the crown of life, and formed of thorns." At all events, our faith obliges us to think so. Whither, to what end, life leads us, of that our feeble reason cannot judge. But with the exception of childhood's days, and two or three others, life is undoubtedly a miserable heritage." In former days, he goes on to say, he used to be much troubled by thoughts of this kind, and he was wont to weep freely, "and burn his paper with his hot tears." But his early dreams long

ago fled, and the storms which used to convulse his soul have given up troubling it. "A bitter, ringing laughter" is now all that remains to the heart which once was well watered with tears. "There, where in spring the sportive torrent gleamed, lie pebbles—sparkling, but devoid of life."

We have before us the report of the London Association of Correctors of the Press. There is appended an amusing correspondence between the secretary of the Association and Mr. F. J. Furnivall. Mr. Furnivall is wroth with printers' readers because they do not let him print "ryme" for *rhyme*, and "pitcht" for *pitched*; and the secretary plaintively replies:—

"We follow the spelling of to-day. You refer us to Chaucer. Piers Plowman or Wycliffe would be quite as useful as far as our purposes are concerned. It is not within our province, or power, to revive Early English."

We are sorry to learn from Mr. Dillon Croker that the subscriptions to the Prout Memorial Fund started by him in 1873 only reached 30*l.*, and he makes a final appeal to Prout's admirers to raise the sum to an amount sufficient to enable him to place a memorial tablet in the Cork Library.

SCIENCE

Report of the Lightning Rod Conference. Edited by the Secretary, G. J. Symons, F.R.S. (Spon.)

THE preface informs us that numerous requests for advice and instruction in regard to lightning conductors, coupled with the fact that very great diversities of practice exist, induced the Meteorological Society to propose a joint conference of delegates from their own body and certain others—namely, the Royal Institute of British Architects, the Physical Society, and the Society of Telegraph Engineers—for the purpose of framing a code of recommendations. The proposal was accepted, and the volume before us is the result. It is a readable book, of some 280 octavo pages, and all who take an interest in the subject should peruse it.

Besides the "report," strictly so called, it contains the replies given by manufacturers to a series of questions relating to the form, dimensions, material, and other particulars of the lightning conductors which they construct; also the replies of members of the Royal Institute of British Architects to questions asking particulars of cases of damage to buildings by lightning which have come under their observation; and an extensive collection of official instructions and papers communicated to learned societies relating to the subject, besides an alphabetical catalogue of its literature. There is a good index, and the general arrangement of the book reflects credit on the editor. Its information is brought down to the most recent date; some of it, for example, being derived from the Paris electrical exhibition; and for many years to come it will be quoted as a standard work. The following are some of the principal recommendations given by the Conference.

As regards the upper terminal of the rod, sharp points, even if of platinum, are very liable to be melted by lightning; and there are many copper rods still standing of which the upper extremity has been

melted into a button or knob. It is therefore recommended that the rod should preserve its full diameter nearly to the extremity, and be merely bevelled off. At the same time, in order to utilize the power of sharp points to draw off silent discharges of electricity, it is suggested that at a distance of one foot below the extreme top there be firmly attached, by screws and solder, a copper ring, bearing three or four copper needles, each six inches long and tapering from a diameter of a quarter of an inch to as fine a point as can be made; these points to be platinized, gilded, or nickel plated. Vanes, finials, and any ornamental ironwork on the upper portion of an edifice must be metallically connected with the conductor. For factory chimneys, a coronal consisting of a copper band, with stout copper points, each a foot long, at intervals of two or three feet on its circumference, is recommended; the points to be gilded or otherwise protected against corrosion.

As regards the material of the conductor, the comparative merits of iron and copper have been well considered, and copper receives the preference, chiefly because it is less likely to be injured and rendered inefficient by rust. The diameter is to be three-eighths of an inch for rods, or half an inch for copper rope; for iron rods it is to be nine-tenths of an inch. Bad joints must be most carefully avoided, as they may render a conductor worse than useless.

The rod is not to be insulated from the building, but is to be attached to it by fastenings of the same metal as the rod itself, in order to prevent oxidation by galvanic action.

A good earth connexion is specially important. In towns connexion with water and gas mains is recommended, such mains being of iron; but connexion must not be made with lead pipes, on account of the risk of their fusion. As a general rule, the lower end of the conductor is to be soldered to a plate of the same metal as itself, having an area of not less than a square yard, and the hole in which this plate is sunk must be so deep that the earth surrounding the plate shall be moist even in the driest weather. Drains and watercourses may be utilized for keeping the plate in connexion with a large extent of moist earth.

It is recommended that the height of the rod be such that a cone having its vertex at the upper terminal, and its sides sloping at forty-five degrees, would enclose the whole building, or as much of it as this particular rod is required to protect. On this question of height the report remarks that

"while in England care seems generally taken to conceal the conductors, in France they are, to a certain extent, made features of the edifice. With a proper exercise of taste, the terminals of the lightning conductors can be made to assist the ornamentation of the building, as has been done in many cases."

ASTRONOMICAL NOTES.

NAMES have recently been announced for four of the small planets which have hitherto remained anonymous. Dr. J. Palisa, now at Vienna, who discovered all these at Pola in the autumn of 1879, states, in Circular No. 174 of the *Berliner Jahrbuch*, that the planets numbered 205, 207, 208, and 210, discovered successively on the 13th, 17th, and 21st of October,

and the 12th of November of that year, are to be called respectively Martha, Hedda, Lacrimosa, and Isabella.

Another small planet, No. 221, was discovered by Dr. J. Palisa at Vienna on the 18th of January, being the first discovery of the kind made in the present year. *Astronomische Nachrichten*, No. 2412, contains the results of a large number of observations of these bodies made last year by Dr. R. Luther at Düsseldorf, and of a few made by M. Pomerantzeff at Tashkend.

In the *Procès-verbaux* of the International Conference at Paris on the forthcoming transit of Venus, referred to under "Science Gossip" (p. 98 of this volume), Barbuda is given as a proposed station by mistake instead of Barbadoes.

Although the results of the British observations of the transit of Venus in 1874 have long since been made known, the full account of the observations themselves has only recently been published under the editorship of Sir George Airy. In the introduction he informs us that after Captain (now Colonel) Tupman had completed the reduction and printing of the parts relating to the observation districts of the Sandwich or Hawaiian Islands and Egypt (which had taken a longer time than was anticipated, and was latterly carried on by the colonel with very little assistance), he left England in the autumn of 1880, and the final discussion and preparation of the reports from the other three stations (Rodriguez, Kerguelen Island, and New Zealand) were personally superintended by himself, and printed in somewhat less detail, the whole being completed last June, a few weeks only before he ceased to be Astronomer-Royal.

A second volume of *Publicationen* of the Astrophysical Observatory at Potsdam has recently appeared, the principal contents being Prof. H. C. Vogel's observations of the great comet of 1881 (Tebbutt's, No. III. of that year), and Prof. G. Spörer's detailed observations of the solar spots from the beginning of 1874 to the end of 1879.

The section of the *Berliner Jahrbuch* for 1884 which contains the elements and ephemerides of the small planets for 1882 has been, as usual, published in advance of the whole volume. It gives approximate places for every twentieth day for two hundred and seventeen of those bodies (including No. 220), and accurate opposition ephemerides of forty-one. Sappho, No. 80, approaches nearest to the earth in opposition, coming within the distance 0.85 in terms of the earth's mean distance from the sun.

Mr. Lewis Boss, the Director of the Observatory at Albany, N.Y., has calculated an improved orbit of the faint comet discovered by Mr. Lewis Swift on November 16th, which was the last cometary discovery of 1881. He finds (*Astronomische Nachrichten*, No. 2410) that the perihelion passage took place on November 17th (the day after the discovery), at the distance 1.92 in terms of the earth's mean distance from the sun.

We have received the *Memoirs* of the Italian Spectroscopic Society for November. The principal papers are Prof. Ricci's solar spectroscopic observations at Palermo between August 23rd and November 28th, and Prof. Tacchini's observations of the solar spots, facule, and protuberances, made during the autumn at the observatory of the Collegio Romano at Rome.

LAND ROUTE BETWEEN INDIA AND CHINA.

MR. S. E. PEAL has recently published a narrative, illustrated by a map and some clever panoramic sketches, of an excursion made by him in 1879 across the Assam-Chinese frontier to a lake called Nongyang, just on the further side of the Patkai range, which marks the delimitation between the watersheds of the Brahmaputra and Irrawaddy basins. The route is important, as it has not unfrequently been used by invading forces in past centuries; it is even

now resorted to by traders, and its physical difficulties are so slight that Mr. Peal regards it as the most promising medium of access from the Indian side to the great Yang-tze river of China. The road followed by him may be said to have commenced at Jaipur, at the junction of the Dhodur Ali and Dihing rivers—a place reached by small steamers during eight months of the year—and thence to have led up the last-mentioned stream for a considerable way. The first inhabitants encountered were Duaniyas, who are descendants of Assamese carried off by Singphus some eighty or a hundred years ago and reduced to slavery. These resemble rather their progenitors; but beyond Makum, a fort built by the late General D. Reid, R.A., and occupied by a native officer and twenty men, the Khamtis or Shans are met with, a race whose headquarters are on the Upper Irrawaddy, and who speak and write Shan, use the Burmese character, and are Buddhists. They mostly dress in white or dark-blue cotton jackets, and wear, like the Singphus, a sort of kilt of plaid pattern and a large, thin, bright red and white check-patterned wrap round the shoulders. In complexion the Khamtis are paler than the Assamese, and their high cheek-bones, small eyes, and wide flat noses recall the Mongolian cast of features. Although they had not visited Nongyang, they were able to give accurate information regarding that part, a circumstance attributed by Mr. Peal to the fact that most Shans are able to read and write and possess manuscripts handed down for many generations. Both the Nagas and the Kaiyas, or Mauvari merchants, are much more frequently seen in these parts than formerly, and, as a natural consequence, the india-rubber trees are getting exterminated, owing to reckless tapping, and elephants are becoming scarce. Up to the crest of the Patkai range the stream ascended by the party was the Namsaik river, bordered by magnificent timber trees. The inhabitants are chiefly Nagas, and their houses are erected on piles or posts some four or five feet high, a custom which still lingers among people who long ago left the hills and have resided in the plains for five and six centuries. The men and boys work at forest clearing and house building, while the women plant and weed the crops, reap, cook, do the household work, and carry formidable loads of wood and water, women and girls thinking very little of carrying 150 or 200 pounds on their shoulders and back, slung by bands across the forehead.

The Nongyang lake lies in a triangular valley on the further side of the Patkai ridge or water-parting, the pass over which is about 3,500 feet above mean sea level, while that to the south is at least a thousand feet lower where the old Burmese route crosses. Some members of the Kessa Naga tribe seen by Mr. Peal acknowledged that human sacrifices were occasionally perpetrated by them as an old custom to secure good crops when there was likelihood of their failure. Taking the configuration of the whole country, Mr. Peal is of opinion that the most feasible outlet from Assam into Burma and Western China lies over the portion of the Patkai traversed by him, as eastwards the range not only rises, but the approaches on either side become more difficult, and an uninhabited country extends on the Chinese side. Westwards again, though inhabited by Nagas, the hills are more difficult, the actual water-parting is higher, and the tract of mountainous country on either side becomes considerably wider.

SOCIETIES.

ROYAL.—Jan. 26.—The President in the chair.—The following papers were read: 'On a Series of Salts of a Base containing Chromium and Urea,' by Mr. W. J. Sell;—'On the Spectrum of Water,' No. II., by Profs. Livinge and Dewar;—'An Attempt at a Complete Osteology of *Hypsilophodon Fozii*, a British Wealden Dinosaur,' by Mr. J. W. Hulke;—and 'The Influence of Stress and Strain on the Action of Physical Forces, Part II. Electrical Conductivity,' by Mr. H. Tomlinson.

GEOGRAPHICAL.—Jan. 30.—Sir R. Alcock, V.P., in the chair.—The following gentlemen were elected Fellows: Major A. W. Baird, Major H. S. Clarke, Col. W. Davies, Rev. W. L. Laug, Messrs. H. Cuney, J. H. Davis, R. I. Finnemore, W. A. Green, H. P. Read, E. Reclus, and H. Spensley.—The paper read was 'Across Iceland by the Springisandr Route,' by Mr. C. E. Peek.

GEOLOGICAL.—Jan. 25.—Mr. R. Etheridge, President, in the chair.—Messrs. J. Blaikie and M. E. Jobling and the Rev. S. A. Pelly were elected Fellows.—The following communications were read: 'On the Fossil Fish-remains from the Armagh Limestone in the Collection of the Earl of Enniskillen,' by Mr. J. W. Davis;—'On an extinct Chelonian Reptile (*Notochelys costata*, Owen) from Australia,' by Prof. Owen;—and 'On the Upper Beds of the Fifeshire Coal-Measures,' by the late Mr. E. W. Binney and Mr. J. W. Kirkby.

SOCIETY OF ANTIQUARIES.—Jan. 26.—Mr. E. Freshfield, V.P., in the chair.—The following gentlemen were appointed auditors of the Society's accounts for the past year:—Messrs. W. G. L. Gower, H. C. M. Lyte, P. C. Hardwick, and C. E. Keyser.—Mr. W. S. Weatherley exhibited and presented a lithograph of a drawing of an effigy of John the Baptist in Henry VII.'s Chapel, in continuation of a series already presented to the Society by the same gentleman.—Reports were laid before the Society by Mr. R. S. Ferguson and Mr. W. Jackson on the archaeology of Cumberland, for which county those gentlemen are local secretaries to the Society.—The Rev. H. J. Cheales exhibited an imperfect urn and numerous pieces of broken pottery, found in cavities which he had explored on the south-east coast of Lincolnshire, and which he believed to be middens of very great antiquity.—Canon Greenwell, however, observed that he believed, from the specimens exhibited, that they were of no very ancient date. The urn, in particular, bore evident traces of having been made on a wheel, and could not, therefore, be a British, much less, as Mr. Cheales seemed to intimate, a pre-British, production. Most of the fragments of pottery seemed to him to be mediæval.

PHILOLOGICAL.—Jan. 20.—Mr. A. J. Ellis, President, in the chair.—Dr. Murray made his yearly report on the Society's Dictionary.

SOCIETY OF ARTS.—Jan. 26.—Dr. E. Frankland in the chair.—A paper 'On Recent Researches into the Theory of the Living Contagium, and their Application to the Prevention of certain Diseases in Animals,' was read before the Section of Applied Chemistry and Physics by Dr. T. L. Thudichum.

Jan. 30.—Sir F. Bramwell in the chair.—The first of a course of Cantor Lectures 'On Recent Advances in Photography' was delivered by Capt. Abney.

Feb. 1.—Mr. G. Godwin in the chair.—Eight candidates were proposed for election as Members.—A paper 'On Stained Glass Windows' was read by Mr. L. F. Day.

PHYSICAL.—Jan. 28.—Dr. Stone in the chair.—Mr. W. L. Carpenter was elected a Member.—Mr. T. Wrightson read a paper, by himself and Prof. C. Roberts, 'On the Fluid Density of the Metals Bismuth, Copper, Lead, Tin, Silver, Iron.'—Mr. C. V. Boys exhibited models of apparatus invented by himself for measuring efficiency; and also a new electric current meter.—Capt. Abney made some new experiments in phosphorescence, in which he showed that the red end of the spectrum extinguishes the phosphorescence of Balmain's luminous paint.—Prof. Guthrie also exhibited an illustrative experiment with sulphide of calcium tubes.

FOLK-LORE.—Jan. 27.—Mr. A. Nutt in the chair.—The Rev. J. Sibree, jun., read a paper 'On the Oratory, Songs, Legends, and Folk-tales of the Malagasy.' After giving a sketch of what had been done hitherto to give in an English dress the traditional lore of Madagascar, Mr. Sibree pointed out that it was only within the last five or six years that a large mass of folk-tales had come to light, and his object in this paper was to reproduce in English extracts from a book of some size published in Madagascar by the Rev. Louis Dahle, of the Norwegian Lutheran Mission, and also from the publications of the Malagasy Folk-lore Society. Specimens were then given of the different branches of folk-lore treated of in these works, commencing with oratorical flourishes or figures of speech, which are largely employed by the Malagasy in their public speaking. These abound with figures and similes, sometimes expanded into an allegory, and present many striking illustrations of native ideas and habits of thought on all kinds of subjects. Examples were next given of native conundrums and riddles; of songs, some addressed to royalty, as well as ballads, canoe ditties, and funeral chants; kabarys, or public speeches; children's games, some remarkably like those played by English children, such as "Oranges

and Lemons," "Fox and Geese," &c., and songs and ditties intended to help in learning to count; and fabulous animals and goblins. Time prevented the speaker from doing much more than allude to the folk-tales proper. One or two of the shorter tales were, however, given, and the outlines of some half-dozen briefly sketched. One or two of these tales are of considerable length, and in their fullest form would make a good-sized book. Many are fables, chiefly referring to animals; some are mythic, professing to explain the origin of man and nature; some are giant stories, in which a monster named Itrimobé is a prominent actor; and some partake of the character of nursery rhymes. There are several examples also of stories of men turning into animals, and then devouring and ravaging towns and districts until destroyed by superior cunning or stratagem.

ARISTOTELIAN.—Jan. 23.—Mr. S. H. Hodgson, President, in the chair.—Mr. W. A. Casson read a paper 'On the Logic and Metaphysic of Aristotle,' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—'An English Weed,' Mr. G. Allen.
- Royal Institution, 8.—General Monthly.
- Musical Association, 8.—'Concerning some Theoretical Treatises on Music during the Seventeenth and Eighteenth Centuries,' Sir F. A. G. Ouseley.
- Aristotelian, 7½.—Discussion on 'Contingency.'
- Victoria Institute, 8.
- Institute of British Architects, 8.—'Uniformity in Building and Sanitary Regulation,' Mr. J. Boulton.
- Society of Arts, 8.—'Recent Advances in Photography,' Lecture II., Capt. W. de W. Abney (Cantor Lecture).
- Tues. Royal Institution, 3.—'Mechanism of the Senses,' Prof. J. G. M'Kendrick.
- Civil Engineers, 8.—'Candle Power of the Electric Light,' Dr. P. Rygg.
- Shorthand, 8.
- Zoological, 8.—'Classification and Distribution of the Eluroidea,' Prof. St. G. Mivart; 'Points in the Anatomy of the Indian Dartier (*Pleuro medonaster*), and on the Mechanism of the Neck in the Darters (Pleuro) in connexion with their Habits,' Mr. W. A. Forbes; 'Recent Corals from Madeira,' Prof. F. M. Duncan.
- Anthropological Institute, 8.—'The Twelve Tribes of Tanganyika,' Mr. E. C. Horn; 'Notes on the Nago Indians,' Mr. A. Simson; 'Note on a Patagonian skull,' Mr. G. W. Huxham.
- Society of Arts, 8.—'Trade Capacities of Newfoundland,' Mr. E. H. Hall.
- Society of Biblical Archaeology, 8½.—'The Birds of the Assyrian Records and Monuments,' Rev. W. Houghton.
- Wed. Society of Arts, 8.—'Manufacture of Ordnance,' Col. Maitland.
- Microscopical, 8.—Annual Meeting.
- Geological, 8.—'Descriptions of some Ignorated Remains, indicating a new Species, *I. Scutellus*,' Mr. J. W. Hulke; 'Peculiar Bed of Angular Drift on the High Lower-Chalk Plain between Didcot and Chilton,' Prof. J. Prestwich.
- Thurs. Royal Institution, 3.—'Corals,' Mr. H. N. Moseley.
- Royal, 4½.
- London Institution, 7.—'Splaining Taps,' Mr. J. Perry.
- Telegraph Engineers, 8.—'The Pilsen Arc Light,' Mr. H. F. Joel.
- Mathematical, 8.—'Note on the Formulae for the Transformation of Elliptic Functions,' Prof. H. Smith.
- Antiquaries, 8½.—'Fairfax Inventories,' Mr. E. Peacock; 'Bronze Objects found on the Coast of Dorset,' Mr. H. C. Coote.
- Fri. Astronomical, 3.—Anniversary.
- United Service Institution, 3.—'Geology as applied to Military Purposes,' Mr. W. Topley.
- New Shakespeare, 8.—'Hamlet's Speech of some dozen or sixteen lines,' Rev. M. Wynn-Murray; 'Shakespeare and Euphuism: Euphuism an Adaptation of the Spanish Guzman,' Dr. F. Landmann.
- Royal Institution, 9.—'The Climate of Town and Country,' Prof. Frankland.
- Sat. Royal Institution, 3.—'Ludwig von Beethoven,' Prof. E. Pauer.
- Physical, 8.—'Relations between the Electromotive Force of a Daniell Cell and the Chemical Affinities involved in its Action,' Dr. C. R. Aider Wright.
- Botanic, 8½.—Election of Fellows.

Science Gossip.

MESSRS. CASSELL & Co. will shortly publish a work entitled 'The Simple Ailments of Horses, their Nature and Treatment,' by the late Principal and Lecturer on Veterinary Surgery, Edinburgh Veterinary College.

A NEW work by MM. Mascart and Joubert, entitled 'Leçons sur l'Électricité et le Magnétisme,' is about to be published in Paris. It will form two volumes, to be issued separately, and Messrs. De La Rue have arranged with Dr. Atkinson for an English translation, which is in a state of forwardness.

HERMANN SCHLAGINTWEIT, the Oriental traveller, is dead. He will be remembered in conjunction with his brother Emil Schlagintweit as an explorer of the Himalayas, he being especially associated with the natural history of those mountains.

MISS C. C. HOPLEY has been for a long time collecting information respecting the Ophidiæ. The result of her labours will shortly be given to the world in a work to be published by Messrs. Griffith & Farran.

DETAILED accounts have been received of the violent death of three more of the missionaries of the Archbishop of Algiers. This raises the number that have perished within the last few years to nine, as three parties of three each have perished. They appear to have resided some time at Ghadames, in Tripoli, and were deter-

mined to proceed to Ghat, in the Sahâra, in spite of the warnings of the Turkish authorities; in fact, before they started they executed a deed relieving the Pasha of all responsibility. They started December 18th, 1881, with an escort of Tawâreg, the inhabitants of the Sahâra. At one day's march from Ghadames they were attacked, killed, and plundered. As a matter of course, suspicion falls upon the Turkish authorities of complicity, but without any foundation. The wild inhabitants of the Sahâra care very little for the Turks. Unfortunately French missionaries are always vaunting about France. Even in the document above alluded to they note that they belong to the nationality of the illustrious government of France, which happens to be in exceedingly bad odour with the Mohammedan population of North Africa; hence the deplorable loss of the valuable lives of these devoted men.

COL. LAUSSEDA, Director of the Conservatoire des Arts et Métiers, Paris, has issued a programme of the lectures on applied science which are to be delivered, free of any charge, during the present winter. They are as follows:—Col. Laussedat on Applied Geology; M. de la Gournerie, Descriptive Geometry; M. Tresca, Mechanics applied to the Arts; M. E. Becquerel, Applied Physics; M. E. Trelat, Civil Construction; Prof. Péligré, General Chemistry; Prof. Aimé Girard, Industrial Chemistry; Prof. de Lugnes, Chemistry applied to Dyeing, Glass, &c.; Prof. Boussingault, Agricultural Chemistry.

FINE ARTS

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF WORKS BY THE OLD MASTERS and by deceased Masters of the British Schools is NOW OPEN.—Admission, from 9 A.M. till 6 P.M., 1s.; Catalogue, 6d., or bound in cloth, with pencil, 1s. Season Tickets, 5s. At Dusk the Galleries are lighted by the electric light.

GROSVENOR GALLERY.—WINTER EXHIBITION.—The Winter Exhibition at the Grosvenor Gallery NOW OPEN, from Ten till Six, with a COLLECTION OF WATER-COLOUR DRAWINGS, and a complete COLLECTION OF THE WORKS OF G. F. WATTS, R.A., forming the first of a series of Annual Winter Exhibitions illustrating the Works of the most eminent Living Painters.—Admission, 1s.; Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION IS NOW OPEN. Daily, from Ten to Five. Admission, 1s.; Catalogue, 6d.—On SATURDAY and MONDAY EVENINGS from Seven to Nine. Admission, 6d.—5, Pall Mall East. ALFRED D. KIFF, Secretary.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Eve Home,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

Un Condottiere au XV. Siècle: Rimini, Étude sur les Lettres et les Arts à la Cour des Malatesta. Par Charles Yriarte. (Paris, Rothschild.)

A TOWN possessing a Roman arch dedicated to Augustus and also a Roman bridge, both in excellent preservation, cannot be said to be devoid of attractions, but when in addition to these it also contains one of the most important monuments of the earlier period of the Italian Renaissance, it may fairly be said to have strong claims to attention. Nevertheless, it must be admitted Rimini is now little visited by tourists, saving by those of strong artistic or archaeological tastes. The town itself, besides the monuments mentioned, has nothing of architectural significance, its deserted streets show nought but lines of bare walls without the charms of colour or ornamentation. The Rocca Malatestiana, commemorated by a medal of Matteo da Pasti, known to be one of the most striking examples of military engineering of the fifteenth century, minutely described by Valturio in his treatise 'De Re Militari,' commended by Leonardo da Vinci, which, besides having this scientific interest, must have been a pile of extraordinary picturesqueness, has been utterly

wrecked within the present century. M. Yriarte observes:—

"Par un esprit de vandalisme contre lequel on ne protestera jamais avec assez de force, on jeta à bas l'enceinte extérieure, et en remplissant les fossés et enlevant les ponts-levis, on détruisit à jamais le caractère du monument. Ce n'était pas encore assez; pour convertir la forteresse en prison, on abattit la grande tour angulaire contre laquelle viennent se buter encore aujourd'hui les deux murs obliques, et, à la place de la tour, on éleva une muraille blanche à toit de briques qui déshonore le monument. C'était tout le moyen âge militaire qui se dressait devant nous; ce n'est plus aujourd'hui qu'une prison, mal aménagée pour la détention, d'un accès difficile, et qui ne remplit aucune des conditions qu'on attend d'une telle destination."

So inadequate a prison does it make that it is found necessary to maintain a cordon of sentries about the outside of the walls to prevent the escape of the prisoners; and should the too curious tourist stay to examine what remains of the building he is at once ordered to move on.

But the monument at Rimini having the highest attractions for those interested in art is the church of San Francesco, known as the Tempio Malatestiano, though doubtless the ordinary traveller can scarcely help being sorely puzzled at the apparently heterogeneous combination of Gothic and Renaissance architecture, and may be repelled by the unfinished appearance of the building and its glaring inconsistencies. Despite its fragmentary character, there will be few students of architecture who will not be impressed by the beauty and dignity of the design of the west front, the easily recognized motive of which is the Roman arch now serving as one of the town gates; neither can any one fail to be struck by the grandeur of the lateral façade, with its seven bays of Roman architecture, each containing a sarcophagus of classic form and proportion. Although so far from completion, it is in the exterior elevations that the full strength of Leo Battista Alberti's genius is most manifest; his profound knowledge of antiquity and the original inventive power displayed in the new combinations he has evolved out of the antique motives show him to be a worthy disciple of Brunelleschi. It was here, too, that his invention was less hampered, for this transformation of a Gothic church into a Renaissance temple must have been a trying undertaking, considering that the walls, roof, window-openings, and arrangement of the chapels were to be retained. Thus, while his skill enabled him entirely to change the style of the exterior, in the interior he was compelled to retain the old lines, and, as it were, embroider the Gothic motive with Renaissance ornament. For those unacquainted with the church, it may be observed that the transformation was arrested at the fourth chapel on either side, and beyond these the architecture is of a character of no particular interest. As far as the work was carried by the orders of Sigismund Malatesta, the ornamentation is of the richest kind; columns and walls as far as possible are covered with sculptured marble of the most elaborate design. On every side we see stately figures, groups of winged genii, classic fables, or allegorical representations.

The attribution of the sculpture which decorates the Tempio has long been a matter

of conjecture; that the influence of Donatello is paramount is at once perceived. The vivid presentation and joyous movement of the groups of children recall the dancing genii in his frieze now in the Bargello at Florence; so, too, with many of the allegorical subjects, that distinctly owe their paternity to the direction given to art by the great Florentine. That the designs do not possess the strength and originality of Donatello's own work is but natural, seeing they were the production of his scholars and followers; and something, perhaps, is due to the fact that while he carved in the free atmosphere of Florence they laboured at the bidding of a despot, even though the despot was so passionate a worshipper of art as Sigismund Malatesta. Hence the faint suspicion of cloying sweetness, the feeling of the over-lusciousness of the hothouse, which we cannot escape when we become thoroughly familiar with these sculptured walls. Thus it will be seen that in the study of the Tempio Malatestiano and its sculptures we have one of the most delicate and fascinating problems presented to us in the history of art. We are at the threshold of the new birth in art and letters; every day some fresh treasure of Greek literature was being brought into Italy, influencing in an extraordinary degree her own literature and art; commerce has carried wealth to her shores, her cities teemed with skilful artisans; Brunelleschi had revolutionized her architecture, and Donatello had performed a similar office for sculpture, and in so doing given also a fresh impetus to painting. At this period Sigismund Malatesta, prince of one of the smaller Italian states, in the first rank as a military commander, keenly sensitive to the influences then working, and with a feverish passion for fame, determined to erect a monument which should perpetuate his name. Brunelleschi's career was closing, so he secured the services of the architect next in rank, Leo Battista Alberti. Donatello also being advanced in years, he invited to Rimini a certain number of his followers. The result of their united labours was the Tempio. To unfold its secret is the work M. Yriarte has set before him in his present volume.

At the outset it must be admitted that the scheme selected by the author involves considerable risks, and to ensure a successful result requires the most dexterous management. In attempting to combine history with artistic criticism there is a danger that the subjects will either be mutually destructive, or that the interest of the one shall so overpower that of the other as to render it superfluous, and therefore weaken the literary effect of the work. There is also the danger that writers on art and historians will resent what both may consider an intrusion on their respective provinces, which may happen even when the book is the result of genuine investigation and no mere compilation. To steer clear of these perils it is requisite that the object aimed at shall be kept strictly in view; that the documentary evidence shall always be consulted at first hand; and that the arrangement of the materials be conducted with consummate tact. In this book, as in a former instance, these conditions have been admirably fulfilled by M. Yriarte; and, moreover, in the elucidation of his subject he has been

enabled to publish documentary matter, hitherto inedited, of great artistic and biographical interest. His extensive knowledge of Italian art has enabled him to select the illustrations with the discernment observable in his previous illustrated works.

In the chapters more especially dedicated to art the most important subject treated of is the attribution of the sculpture in the interior decoration of the Tempio; and here M. Yriarte may fairly claim to have solved a problem which has exercised the ingenuity of many previous writers, but all of whom have left it a matter of uncertainty. Only to mention one of the latest, Mr. Perkins in his 'Tuscan Sculptors' suggests that the principal works were executed by Benedetto da Majano. This is impossible, since Benedetto was only eight years of age when the undertaking was commenced. Here, as in many other instances, the main cause of error is the inaccuracy of Vasari; succeeding writers have been led astray by receiving unquestioned his statements and attributions. For example, he mentions that Luca della Robbia at the age of fifteen, with other young sculptors, worked on the tomb of the wife of Sigismund, "già morta." Now Luca was born in 1399, Sigismund in 1417, and the wife referred to, Isotta, died in 1470. Again, he states that Simone Donatello, brother of Donatello, executed one of the chapels. It is clearly proved in Herr Hans Semper's work that Donatello had no brother. Further, Vasari gives the magnificent sarcophagus of the Antenati, in the chapel of the Madonna dell' Acqua, to Bernardo Ciuffagni. The work known to be executed by Bernardo in the Tempio and elsewhere is so different in style from the reliefs on the tomb that it is impossible the sarcophagus can be from his hand.

The most remarkable, however, of the errors of Vasari in this matter is one of omission. In his life of Luca della Robbia he mentions an Agostino, called by him a brother of Luca, and he extols highly his decoration of the façade of San Bernardino in Perugia, but says nothing of Agostino having worked at the Tempio. This same Agostino has been clearly proved by Signor Rossi, of Perugia, to be no relative of Luca, but that his father was Antonio di Duccio (detto) Mugnone; he is, therefore, Agostino di Duccio; and further, M. Yriarte has established that some of the finest sculpture in the Tempio is by this same Agostino. The evidence is of two kinds—documentary, and from the comparison of the decoration of the chapels of San Sigismondo, the Madonna dell' Acqua, and that of San Gaudenzio, with the façade of San Bernardino, which bears the inscription "Opus Augustini Florentini Lapidicæ MCCCCLXI." The reference to Agostino being employed on the Tempio was discovered by M. Yriarte in the archives of Siena; it is in one of a series of letters addressed by the members of his family and officers of his household to Sigismund when he held the post of captain of the Sienese army. The evidence of style may also be held to be established, and in doing so M. Yriarte has made investigations in other parts of Italy which have led to his identifying certainly one other work by Agostino—the bas-relief in the Archaeological Museum at Milan representing four horsemen and a female

figure in a landscape. Whether he will carry his readers with him while ascribing also the bronze relief of the Crucifixion, now attributed to Antonio Pollajuolo, to Agostino, even though supported by the high authority of Baron Liphart, is not so certain; there is no doubt, however, that he will receive the heartiest recognition of the learning, discrimination, and research displayed in the rehabilitation of one of the most delightful artists of the earlier period of the Renaissance.

Space will not permit us to more than refer to the masterly portraits of Sigismund and Isotta, and to the important character of the documents now first published; these throw new light on the character of the latter and her relations with Sigismund.

THE ROYAL ACADEMY.

(Fifth and concluding Notice.)

THE Hogarths are one of the attractions of this gathering. The Vane portraits (No. 27), a capital example of "conversation pieces," such as were in vogue about 1720-30, we accept, but not implicitly, as Hogarth's. There is some clever painting in it, but it is inferior to the 'Fountain Family,' which was lately here from Narford. Although the figures are dexterously grouped, the actions and expressions are stiff, and the poses are awkward and disconnected. The boy on our right is unworthy of Hogarth, and the draperies are not worthy of the hand of the painter of *The Graham Family* (275), not to say of 'The Rake's Progress.' Whether a Hogarth or not, this picture is not much better than a good Highmore. A good portrait by Hogarth represents *George, Second Earl of Macclesfield* (244), who ought to have been related to Richard Savage; *William Jones, Esq.* (248), is the pendant to this; both belong to Lord Macclesfield. Canon Harford contributes a *Landscape* (259) by Hogarth, which is so interesting that it is worth mentioning that, according to the family tradition, as Canon Harford obligingly informs us, Hogarth painted it in consequence of the criticisms bestowed on his picture of 'Rosamond's Pond,' and of its being said that he could not paint real landscapes like Claude or Poussin. It was etched by J. Ireland in 1785 (J. B. Nichols). There is a note on the back of the picture, written by Sir F. M. Eden, Bart., author of 'Eden on the State of the Poor,' who bought it of Ireland, and left it, with other pictures of more importance (now in our informant's possession), to Mr. C. J. Harford, of Stapleton Park, Gloucestershire. The note runs thus: "This picture was bought of Mrs. Hogarth, Jan. 4, 1781, and avowed by her to be the only landscape that Hogarth ever painted." 'Rosamond's Pond' was at the Academy in 1871, No. 34, lent by Lady Ashburton.

One of the most interesting pictures here is Turner's view of the interior of a private chemical laboratory, as shown by glowing afternoon light admitted by a single window, which is called *The Unpaid Bill; or, the Doctor Reproving his Son's Prodigality* (30). It was at Somerset House in 1808. It is carefully and delicately painted, but much faded. The figures show an effort to make up a subject. Many parts—see the group of utensils in the left foreground—are very fine, and, faded as they are, remain exquisitely true in colour and tone. *Autumnal Morning* (41) came from Basildon; it is a superb example of the painter's Claude-like manner, and in nearly perfect condition. *Pope's Villa* (175), likewise from Basildon, despite its deficiency in local truth, is sunny, tender, and beautiful; a masterpiece in the art of painting, the atmosphere made more charming by the loveliness of a placid river and abundant foliage. A still finer picture is Sir A. Acland Hood's *Sea Coast, Hastings* (179), dated 1810, and re-

presenting Turner at his best time—a marvel of the tenderest tone painting with exquisite harmonies of light and shade and tints. The scene is the flat beach of a ruddy hue, with Beechy Head seen through grey vapours in the utmost distance. The sea is on our left, enriched with various tints of pale light and pearly shadows all fused together in the most exquisite manner. Above, wan light seems to issue from a gap in the clouds, and while saturating and making visible the remoter mists, acts as a veil for the distant parts, adds lustre to the clearer foreground, and appears alternately rosy, grey, and white on the shaded and the glittering sands. Among the finest things in this picture is the group of fish on our right; the numerous figures are admirably drawn and composed.

There are thirteen Romneys here. *Mrs. Moody* (38) is painted in an Italian manner, different from Romney's wont. The figure is clad in warm white with a deep rose sash. *George, First Marquis Townshend* (50), represents a well-known politician, one of the ablest satirical artists of his time, who filled the interval between Hogarth and Bunbury. *Mrs., afterwards Lady, Morris and Child* (169) is a charming composition, such as an Italian would have called a 'Virgin and Child.' The child is standing upright on the mother's knee, and has one arm round her neck. The mother clasps both hands of the child and lays her cheek against its naked chest. The charm of the *Portrait of a Boy* (251) is irresistible, and accounts for the fact that Romney and Reynolds divided the town between them, and that a notable personage could avow himself "one of the Romney faction." The child is dressed in brown and carries a grey hat in his hand; his pale golden hair hangs on his shoulders. He walks along the shore as he might have walked in Paradise, and looks at us with a steady, innocent, and intelligent expression which excels anything of Sir Joshua's, great as he was in painting children. We overlooked the portrait of Gainsborough's daughter playing on a guitar (49), a life-size sketch by her father, which shows admirable freedom of touch and in her eyes a delicate rendering of the impression made by the music on her mind.

One of the subtlest pictures here is Mrs. Morrison's Rembrandt, the so-called *Painter's Daughter* (63), which was at Leeds in 1868. It shows a young wife, just risen from her couch, wrapped in a white and fleecy robe, with jewels in her chestnut hair, in her ears, and on her neck. There is a luxurious, amorous languor about her eyes and full features. Wonderful is the handling of the flesh, great is the charm of the carnations; the whole is distinguished by firm, bold modelling and extreme luminosity. This work, painted c. 1655, ought to have been grouped with 'Rembrandt's Cook' (234) and 'Christ at the Tomb' (117). A very dubious "Rembrandt" is the *Head of a Man* (99). *The Holy Family* (101), a fine picture of an interior by candlelight, is wrongly named; it represents a Dutch child sleeping in a cradle and watched by two women, one of whom reads by the light which her body hides from us, while its far projecting shadows fill the room with fantastic shapes that are toned with magic power. Jan Steen's *Marriage Feast at Cana* (55) is crowded with figures. It is rather a congeries of groups than a composition. The execution is unusually hard and almost metallic; some parts remind us of Gerard Dow's work. On the other hand, a few parts seem to recall the rich touches of Rembrandt, such as the lady seated and drinking on our left, whose steel-grey dress might have been painted by Mieris. The fat man in the yellow gown, who speaks to the lady, is also Rembrandtish. The blackish shadows characteristic of Steen abound here. There is a world of difference between this work and Lord Penrhyn's hard and opaque but expressive *Burgomaster and his Daughter* (238), which is a curious illustration

of manners. The *Painter as a Beggar* (241) ought to be studied.

Lord Penrhyn's *Village Fête* (128), by D. Teniers, is well known. It is rather cold, but the execution is unusually careful and solid. It contains many illustrations of manners and evinces characteristic humour. Mr. Buckley's *Temptation of St. Antony* (84) is a capital piece of *diablerie* in the manner of Teniers, and such as he was wont to paint, but hardly, we think, good enough to be placed among his best works. A *Kermesse* (88), dated 1649, which belongs to the Queen, is a famous Teniers; and although the painting is not first rate, the design is inferior to none of Teniers's in energy and wealth of incident. It is Smith's 498, and, according to that authority, belonged to the Prince of Orange, and afterwards to M. de la Hante, who sold it for 1,500 guineas for the royal collection. Buchanan valued it at 2,000 guineas. At Buckingham Palace are five pictures of this class, one of which was No. 52, R.A., 1877. Lord Strafford's Teniers, here called *Le Bonnet Rouge* (89), is dated 1644, and is a most striking illustration of the swiftness of the painter's execution, which, astonishingly dexterous as it is, is too slight. This picture must have been produced "in no time," and so deftly as to make almost credible the ascription of about a thousand works to Teniers. The *Old Woman peeling Turnips* (105) is a good example, and the unusual coldness is due to excess of blue. The Queen's Cuypp, *Cavalier and Grey Horse* (134) (Smith, 241), which was at the British Institution in 1835, is a masterpiece. The man is supposed to be Cuypp himself. The soft yet full splendour of morning has rarely been better painted. Lelienberg's *Dutch Interior, with a Dead Pig* (56), in many respects resembles No. 55, the Jan Steen which hangs next to it here. Wonderful labour has been bestowed upon it, and it has been finished till it is as hard and smooth as metal, and equals the remarkable example at Castle Howard of this, in England, rare painter. Like the Castle Howard picture, this work improves greatly on acquaintance. Near No. 56 hangs Mr. Fry's *View of a Town* (58), by Van der Heyde, admirable for its breadth and solidity. Old houses and a church of rich deep-red brick are seen under bright, clear daylight, partly obscured by a cloud shadow. The walls on our right are a marvellous specimen of local colour. Lord Caledon's *Portrait of a Man* (60) and *Portrait of a Woman* (67) are capital specimens of Miérevelt, and remarkable for the energetic rendering of the expressions of the faces. Miérevelt's powers of work must have been as enviable as his facility in solid draughtsmanship. He painted innumerable portraits as good as these are, and slurred none of them. Mr. Walter's Hobbema, a *Landscape and Figures* (62) is blackish and uninteresting. The *Landscape* (80), by the same painter, is a more agreeable specimen of a thoroughly mannered artist. As usual, it exhibits houses on the skirts of a wood and near a rugged road in sunlight (of which the shadows are black!); apart from this the picture is unusually warm and clear. There are two admirable Paul Potters here. The first is Sir G. Phillips's *Landscape* (69), a homely scene depicted in fine, clear daylight. The second example belongs to Mr. Walter, and is called *Bull and Cows* (112). The forms, expressions, and colours of the group of cattle are marvellously drawn, painted, and modelled. The most searching draughtsmanship appears everywhere in this picture, but it is neither so clear nor so brilliant as No. 69. It was formerly in the Braamcamp and S. Van Alpen collections, and was bought for 1,210 guineas at Watson Taylor's sale in 1823; at that of M. Nieuwenhuis in 1831 the late Mr. Walter bought it for 1,105 guineas. It is Smith's No. 29, and Heer T. Van Westheene's No. 40. Potter was twenty-two when he painted it. Isaac Van Ostade's *Peasants at a Cottage Door* (70),

solid and harmonious, carefully painted, and rich in tint and tone as it is, differs from the productions of Adrian Van Ostade in many respects; it has some of Zörg's yellowness and little of his master's clear touch and velvety texture. On the other side of Gallery II. hangs an Adrian Van Ostade, belonging to Mr. Walter, an exquisitely wrought rendering of the *Nativity* (91), a wholly Dutch design, very quaint, but serious, and even pathetic. A Dutch Virgin watches a Dutch babe in a Dutch cradle, while Dutch boors, with almost grotesque faces, and clad in blue blouses, have come in all reverence to the stable. Fine finish, and the utmost richness of tone and tint, are displayed in the Virgin's petticoat and the foreground. Mr. Walter's Metsu (sometimes called a Terburg), *A Lady pouring out Wine* (92), is truly admirable. A damsel in a red bodice, such as the artist and Maas rejoiced to paint, is seated near her lover, and her face ripples in a smile of delight at his obvious admiration. We are charmed by the girl's expression, nor is the look of her cautious mother, who stands behind the lovers, less suited to the subject. In Maas's *Milkmaid* (96) the animated action of the girl, who, having set down her load at a house-door, pulls the bell while turning to look at us, would have enchanted Hogarth. Another Maas also belongs to Mr. Walter, and is called *A Girl peeling Apples* (103). Although less finished than the gem in the National Gallery, it is worthy to be placed beside it.

We recommend the following pictures to the visitor's attention: G. Coques's *Sportsman and Lady* (109); A. Van Ostade's *Boor and his Wife* (114), *Man looking out of a Window* (116), and *A Schoolmaster and Scholars* (120), in which the painting of the light and shadow about the window is wonderful; F. Hals's *Portrait of a Man* (123), a doubtful picture; and Harlow's *Trial of Queen Catherine* (243), which is cracking in a wonderful manner. Wilson's Italian *Landscape* (249) is "solemn, sober, and serene"; while Zoffany's *Queen Charlotte* (268) is admirably solid and learned, remarkable for its brightness and perfect condition.

NEW PRINTS.

MR. J. M. YOUNGMAN, 1, Notting Hill Terrace, has sent us an artist's proof on Japanese paper from a plate he has etched after Gainsborough's 'Woody Landscape' in the National Gallery. This etcher's work, we have before observed, betrays a tendency to excess of blackness and some lack of power to fuse the lights and darks of his original. In the 'Woody Landscape' these defects cause confusion, and the transcript lacks breadth and, occasionally, clearness. The distance of the central vista comes too forward, and the mid-distance and the foreground may almost be said to stand on one another. The pond on our right, its banks, and their foliage are much better, indeed they are the best parts of the plate.

Mr. A. Lucas did wisely to employ M. L. Massard to engrave, in a free line manner, the 'Zillah' and 'Enid,' two large female heads, by Mr. G. E. Hicks, prints of which lie before us; but the pretty, weak, and sentimental pictures—only the design of the former possesses any merit—were unworthy of the engraver's exceptional ability. Probably both the plates owe some of their technical value to the engraver. Mr. Hicks's draughtsmanship is not usually so good as that shown in these faces, and we suspect M. Massard has added genuineness to the pathos and richness to the tones and "colour" of 'Zillah.' Mr. Lucas writes, by way of criticism on his own publication:—"I would point out the quite exceptional dexterity M. Massard has shown in these two plates, in his freedom of treatment of a line engraving. The thoroughly artistic mastery of the material upon which he works—copper—the almost playfulness of his manner, is as rare to find as the result is gratifying to an artistic eye." This is quite true;

but why did not Mr. Lucas, knowing so much, choose better subjects for the engraver he has had wisdom enough to select and taste enough to praise?

Mr. Lefèvre has issued an etching by M. Richeton after a picture by Heer Israël, called 'Watching,' and representing a fisherman's wife seated at a cottage window, leaning her chin on one hand, and looking outwards sadly. It is a simple and pathetic design, but the painter has produced too many pictures of the sort, and will not find it difficult to paint more of them. The etching, of which an artist's proof is before us, is very faithful and good, although a little black and heavily handled.

We have received from Messrs. H. Graves & Co. Parts I., II., and III. of the "Library Edition of Landseer's Works," being twelve prints after chosen pictures by Sir E. Landseer, engraved by various hands on plates of a uniform size. In 'The Connoisseurs,' by Mr. J. Scott, portraits of the painter and his two dogs, the latter looking over his shoulder while their master sketches; the dogs are capitally reproduced, the knight is not so good. 'Lassie herding Sheep' and 'The Tethered Ram' are rendered with softness, precision, and brightness by Mr. C. Tomkins, jun. 'Beauty's Bath' is engraved with delicacy and spirit by Mr. J. Scott. Mr. Tomkins's 'Distinguished Member of the Humane Society' has a first-rate head, but the haunches of the dog seem rather small and weak. 'Browsing,' deer on a mountain top, while hunters have just reached the nearest ridge, is fortunately rendered by Mr. J. C. Webb, who is happy with 'Retriever and Woodcock,' as well as with 'Spaniel and Pheasant.' One of the most acceptable of these memoranda of Landseer's art is the pretty and thoroughly English figure of 'Lady Rachel Russell,' seated in a chair and steadfastly reading, with a face to which Landseer gave the expression of complete attention. Messrs. Graves propose to include in this series of prints fine subjects which have been engraved before on a large scale and many interesting hitherto unengraved pictures. If this intention is fully carried out, and the standard of the engravers does not fall away, the series will prove useful so far as Sir Edwin is concerned, and a pleasing drawing-room ornament to boot.

First-Int Gossipy.

MR. JOHN LINNELL kept a "Liber Veritatis" of his pictures, and careful and elaborate records of the prices they were sold for by himself, and afterwards by others. He possessed a considerable collection of autobiographical memoranda, containing copious references to events and notices of his friends, many of whom were men of note.

MR. SHIELDS has just completed some important stained-glass decorations for the chapel of Eaton Hall. They are intended to illustrate the 'Te Deum,' and the general scheme of them we have already described. These windows have been admirably executed, under the designer's direction, by Messrs. Heaton, Butler & Bayne. We may discuss on another occasion the suitability of abundant stippling in stained glass, and of the somewhat pictorial treatment of these designs, a matter of especial importance in a Gothic building, but we have nothing but praise for the nobility of the style employed by Mr. Shields, for the dignity and beauty of his figures, their dramatic conception and masterly composition. Nor is the lovely silveriness of the prevailing tints less admirable, or the more sumptuous and darker jewellery of the accessories and ornaments, which add splendour to the pure grey masses. Ample light, which will be "religious," without being "dim," will be admitted by the *grisaille* of these windows, and enriched by the more gorgeous dyes of the grand figures. Generally speaking, these examples resemble in colouring and tone the three-light window

removed from Winchester, which is now the greatest ornament of the national collection of stained glass at South Kensington, and dates from the first half of the fifteenth century. The first compartment at Eaton Hall represents St. Stephen and Antipas, the first and last martyrs of the New Testament. The former is interceding for his murderers; stones are heaped at his feet; on the other side is a vase, such as is found in the Catacombs, marked "Sanguis"; round it coils a deaf adder. Antipas suffered at Pergamus, and he is said to have been burned by the priests of Æsculapius. He leans on an altar dedicated to the god. The next compartment shows male martyrs of the Christian Church, beginning with Ignatius and Polycarp, and including Latimer and Bishop Patteson. Corresponding to this division, the next comprises female martyrs, SS. Vivia Perpetua, Felicitas and Agnes, and Rasalana, a native of Madagascar. The martyrs of the Old Testament include Abel, the first, and, in another compartment, Zechariah, the last. The High Priest is being stoned by Joash and his people. Groups of martyred prophets, the Children in the Furnace, and watchful angels fill other portions of the window.

MESSRS. AGNEW will shortly publish Mr. T. Oldham Barlow's mezzotint engravings after three paintings by Mr. Millais, being the portraits of Messrs. Bright and Gladstone, and the picture from the 'Bride of Lammermoor' which Mr. Marsden exhibited in St. James's.

THE Council of the Royal Academy may possibly abolish, it is said, a restriction with regard to the admission of engravings which has long caused trouble. The rule is that "no engravings or etchings already published can be received" (see the "Notice to Exhibitors" in the Catalogue of 1881, rule 5). In future engravings and etchings which have been published within six months of the exhibition will, it is hoped, be received. The old rule excluded numerous works issued during the Christmas and Easter seasons previous to the summer gatherings; such works will now, it is expected, find room on the walls of the Academy.

MR. ARMSTEAD has nearly finished a life-size marble bust of Dr. Heaton, wearing the gown of his degree. This work is to be placed in the Leeds Infirmary, with which institution Dr. Heaton was long and honourably connected. The bust is full of character, and has an extremely animated expression.

THE exhibition of the Glasgow Institute of the Fine Arts, Sauchiehall Street, will be opened to the public on Tuesday next, the 7th inst.

A FINE-ART exhibition, embracing objects appertaining to the different industries of the country, will be held at Bradford during the summer. The opening ceremony will be performed by the Prince and Princess of Wales.

It is said to be in contemplation to appoint an officer in India charged with the duty of collecting, translating, editing, and publishing all important archaeological inscriptions which may be brought to light by the researches of the archaeological surveyors or otherwise. The historical value of these monumental records, whether they occur in the form of engraved plates of copper or of inscriptions on rocks, pillars, or walls of temples, can hardly be overrated, and the services rendered to Oriental literature by Sir Walter Elliot and others, who have given much pains to the collection of ancient Cananese and other inscriptions, are well known. It is now proposed that Mr. J. F. Fleet, of the Bombay Civil Service, who has already done much good work of this sort, should be appointed to the new post. There is, of course, the patent objection to the scheme that it would involve the withdrawal of an officer from the Covenanted Bombay Civil Service, to take up literary instead of administrative duties; but considering Mr. Fleet's exceptional qualifications and taste for the work,

it is to be hoped that the proposal will be sanctioned. It is now the subject of correspondence between the Government of India and the Secretary of State.

MR. WILLIAM FETTES DOUGLAS, a Scottish Academician elected in 1854, has been chosen President of the Scottish Academy in place of Sir D. Macnee, deceased. Mr. Douglas is Curator of the National Gallery, Edinburgh.

THE sum of 40,000*l.* sterling will be spent upon the monument to General Garfield which the Society of the Army of the Cumberland proposes to erect. The monument will probably be placed in Washington.

THE reconstruction of the *flèche* of the cathedral at Rouen, which will soon be completed, will make that questionable feature of the building not less than 150 mètres high.

THE new hall in the Louvre, which has been appropriated to the collections of M. Thiers, given to the State by Mlle. Dosne, will be opened to the public in a few months. These collections were formed during the researches of half a century, and they comprise a few pictures, many bronzes, terra-cottas, and drawings in water colours.

THE French sculptor M. Hubert Lavigne is dead.

At the recent sale of the collections of the Duc de Bassano, in the Hôtel Drouot, the following pictures were sold for francs:—Courbet, *L'Hiver*, 5,380; Decamps, *Le Chenil*, 5,500; Diaz, *Une Clairière*, 8,190; Van Goyen, *La Meuse à Dordrecht*, 4,250; *L'Hiver en Hollande*, 6,070; Guardi, *Fête à Venise*, 6,000. At the sale of pictures belonging to M. Paul de St. Victor, a portrait ascribed to Clouet, and said to represent a Reformer, was sold for 10,000 francs; a Cranach, entitled *Un Seigneur et sa Femme*, 3,850; Guardi, *Le Pont*, 3,050; Weenix, *La Petite Bergère*, 4,000; J. Breton, *Réverie*, 6,000; Dirk Hals, *Portrait*, 2,600.

THE "Vorort" of the German Kunstgenossenschaft, which since January, 1879, has been in Dresden, was transferred by the vote of the members on January 1st, 1882, to Düsseldorf. The local branches of the society are busy in preparation for the international art exhibition at Vienna. As the German Emperor has nominated Herr von Götz, the president of the Dresden branch, to organize the committee for the representation of German art at Vienna, the local branches have voted that Dresden shall remain their temporary capital. The same space is allotted to Germany as to the richer and more varied school of France. No work will be admissible painted earlier than 1873.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—Carl Rosa Opera Company: 'Carmen'; Balfe's 'Moro.'

ST. JAMES'S HALL.—The Popular Concerts.

THE performance of 'Carmen' on Thursday week was interesting on account of the appearance in the chief rôle of Miss Lilian La Rue, one of the most recent additions to the company. The character of Bizet's heroine demands youth and freshness in its exponent as well as a large experience of stage craft. The former qualities Miss La Rue possesses in full measure, and in appearance she thoroughly realized the wild but fascinating gipsy. Further, her buoyancy of manner testified to a natural aptitude for the stage. But in vocalism she has everything to acquire, her method of production being radically wrong, if not actually injurious to the voice; and the tendency throughout the opera to indulge in new readings of the part and in eccentricities of costume cannot be com-

mended, as Bizet has left most minute directions regarding these matters, and his ideas should be observed with scrupulous exactness. It is worth while to call Miss La Rue's attention to this, for she may with study become a valuable acquisition to the English lyric stage. Miss Julia Gaylord remains a charming exponent of Michaela, the part being suited to her sympathetic style, while it does not overtax her physical resources. Mr. Packard displayed rather more dramatic energy than usual as Don José, but Mr. Walter Bolton was unsatisfactory as the Toreador. The general performance under Mr. Randegger left little to desire.

Last Saturday evening Mr. Carl Rosa fulfilled one of the promises of his prospectus by the production, for the first time in England, of Balfe's opera 'Pittore e Duca,' the English title of which was at first announced as 'The Painter of Antwerp,' but was subsequently changed to 'Moro,' the name of the painter in question. There appears to be some little uncertainty as to the date of the first production of the work. According to Mr. C. L. Kenney's 'Life of Balfe' (p. 238), it was produced at Trieste in the autumn of 1854; but in Balfe's autograph list of his operas, a fac-simile of which is given at p. 256 of the same book, we read "21, *Pittore e Duca*, Trieste, 1856." Which ever be the correct date, there is no doubt that the work failed, and was withdrawn after a few representations, the composer being, it is said, dissatisfied with the performance, and resolving not to allow it to be given again until he could find adequate exponents for his music. In bringing the work to light after a quarter of a century Mr. Rosa was probably actuated by a desire to produce an opera written by an Englishman, while it is not unlikely that he may also have reckoned on the popularity of Balfe's name with that large section of the public who so long as they can get pretty tunes care for very little beyond.

It is the less necessary to dwell upon the plot of the opera, which, it may be said in passing, contains one or two good situations, inasmuch as the greater part of the music would be just as appropriate to any other words as to those for which it is written. Let us at once do justice to the strong side of Balfe's work by saying that it is brimful of melody; it would hardly be his were it otherwise. That the tunes are often commonplace and trivial, sometimes even vulgar, can hardly be denied, while it cannot be maintained that they are highly original. Reminiscences, more or less direct, of Rossini, Bellini, Verdi, and others meet us at every turn; the orchestration, when not of the "hurdy-gurdy school," is remarkable for the prominence given to the piccolo and to the big drum and cymbals; while the harmony, with occasional exceptions, is bald and meagre. But the most glaring fault of the work is the absurd incongruity of the music in the more dramatic situations. To take but one example: in the *finale* of the second act Olivia, the beloved of Moro the painter, is condemned by the Duke of Alba to death. Moro, who has just discovered his long-lost love, intercedes for her life. Here was a fine opportunity for a dramatic composer; but Balfe has written music for it which is about as appropriate as if he had

set it to the tune of 'My Grandfather's Clock.' And the same absurdity pervades a considerable portion of the opera. It is simply a waste of space to enlarge upon details; enough has been said to show that any success which may await 'Moro' will be earned as a lyrical, not as a dramatic, work.

While there is little to be said in favour of the music, the performance is deserving of very high praise. The part of Moro was excellently sung by Mr. Barton M'Guckin, whose voice seems to have recovered much of the freshness which it had temporarily lost a year or two since. As an actor he is comparatively new to the stage; but his performance, if not dramatically forcible, was intelligent and full of promise for his future. Madame Valleria, who undertook the part of Olivia, was not in full possession of her powers, an apology being made for her on the score of hoarseness; but she struggled bravely with her indisposition, and gave an excellent rendering of her music. Mr. Leslie Crotty was heard to great advantage as the Duke of Alba; while the smaller parts were adequately filled by Miss Giulia Warwick and Messrs. Dudley Thomas and Hervet d'Egville. Such music as Balfe's makes no great demands upon either chorus or orchestra, and their share of the work was uniformly well done. A word of special mention is due to the *mise en scène*, the scenery, especially the views of Antwerp in the prologue and in the third act, painted by Mr. Emden, being especially beautiful. The performance was excellently conducted by Mr. Rosa, who, on making his appearance in the orchestra, received an ovation which showed how heartily his efforts on behalf of English opera are appreciated by the public.

It has been an unfortunate circumstance for Mr. Arthur Chappell that Madame Norman-Néruda's services have not been available at the Popular Concerts until now. Her long delayed reappearance took place last Saturday, when she played her favourite Sonata of Rüst in D, and led Mendelssohn's Quintet in B flat, Op. 87, and Beethoven's Serenade Trio in D, Op. 8, in her best manner. Miss Emma Barnett was not altogether successful in Beethoven's Sonata in D, Op. 10, No. 3, but it is extremely probable that the technical imperfections of her performance were due to nervousness. There was more variety than usual in the programme of Monday, not one of the principal items belonging to the familiar repertory. The first work was Brahms's Sextet in G, Op. 36, less known, though by some considered finer, than its companion in B flat. Its greater elaboration, and, we may add, its inequalities, will, however, prevent it from attaining a like position in popular estimation. The first movement is not only perfectly beautiful, but is a miracle of ingenuity in construction, and the *finale* is also very clever and effective; but the two middle movements are laboured and, except in isolated passages, uninteresting. The performance of the sextet by Madame Norman-Néruda and Messrs. Ries, Holländer, Zerbini, Pezze, and Piatti was simply superb. The leading violinist introduced three movements from a suite for violin by Franz Ries, Op. 27. They are effectively written for the instrument and musicianly, but not otherwise remarkable.

Miss Zimmermann played Chopin's Scherzo in B minor and the Nocturne in D flat, Op. 27, No. 2; and the concert closed with Mr. F. W. Davenport's Pianoforte Trio in B flat, Op. 5, on the whole the most favourable example of this composer's ability with which we are at present acquainted. The vocalist was Miss Spenser Jones, a mezzo-soprano of some promise.

Musical Gossip.

IN consequence of the severe illness of Sir Michael Costa, the Sacred Harmonic Society's performance yesterday evening, notice of which will be given next week, was conducted by M. Sainton.

MR. HENRY HOLMES commenced a new series of five Musical Evenings at the Royal Academy Concert Room on Wednesday. Each performance is to consist of three standard chamber works, those selected on the first occasion being Beethoven's Quartet in A minor, Op. 132, Schumann's Quintet in E flat, Op. 44, and Haydn's Quartet in B flat. Mr. Holmes, who possesses every qualification as a leader, was assisted by Madame Haas, and Messrs. A. Gibson, Burnett, and Howell, and the works were extremely well rendered. The remaining concerts will be given on Wednesdays, March 1st, 8th, 15th, and 29th.

THE eighth of Mr. John Boosey's present series of Ballad Concerts was given at St. James's Hall on Wednesday evening.

MR. E. H. THORNE gave the first of two evening concerts last Monday at the Royal Academy Concert Room, Tenterden Street, when a Piano Trio by the concert giver, a Sonata for piano and violin, and a Trio, both by Mr. Algernon Ashton, and Chopin's Rondo for two pianos were the principal items of the programme.

THE programme of Mr. Charles Halle's concert last Thursday evening at the Free Trade Hall, Manchester, included Beethoven's First Symphony, Schubert's Overture to 'Alfonso and Estrella,' Brahms's 'Tragic' Overture, Auber's Overture to 'Marco Spada,' and a violin concerto by Vieuxtemps, played by Madame Norman-Néruda.

MR. HAROLD THOMAS's overture, 'Mountain, Lake, and Moorland,' is to be given next Tuesday by the Liverpool Philharmonic Society. Mr. Thomas has entirely rescored the work, and considerably modified some of the details, since its performance in London a year or two ago.

THE annual general meeting of the Choir Benevolent Fund was held on Tuesday last at the Chapter House, St. Paul's. A satisfactory report and balance sheet were passed and the usual election of officers took place. Sir George Elvey, Dr. Stainer, Dr. Bridge, Mr. W. A. Barrett, and other well-known gentlemen are now on the committee, and the Dean of Westminster has accepted the trusteeship vacant by the death of the late Dean.

THE number of the *Musical Times* for the current month contains a most interesting and valuable article by Dr. W. Langhans, of Berlin, on 'Hans von Bülow and the Meiningen Orchestra in Berlin.' Those who in past years have heard the masterly orchestral performances given in London under Dr. von Bülow's direction will cordially endorse Dr. Langhans's opinions as to the special qualifications of the great pianist as a conductor.

MESSRS. RUDALL, CARTE & Co. have forwarded us a copy of the *Musical Directory* for 1882, the present being the thirtieth year of issue of this useful publication. In addition to a considerable amount of information as to last year's musical events, the directory contains a list of the professors of music in the country, which may be taken as being approximately complete, and, so far as we have tested it, generally cor-

rect. That absolute correctness has not been attained is amusingly shown by the fact that among the London professors we still find the name of Mr. H. H. Pierson, who died in 1873.

LAST Sunday being the centenary of the birth of Auber, a grand performance of 'La Muette de Portici' ('Masaniello') was given at the Paris Opéra. Both M. Pasdeloup and M. Colonne celebrated the same event by programmes selected from the great composer's works. At the Opéra Comique on the Monday a special performance was also given, including the first act of 'Le Maçon,' a scene from 'Manon Lescaut,' and detached numbers from 'Zanetta,' 'Fra Diavolo,' 'Marco Spada,' 'Les Diamans de la Couronne,' 'La Sirène,' 'Actéon,' 'La Part du Diable,' 'Le Cheval de Bronze,' 'Le Premier Jour de Bonheur,' and 'Lestocq.'

THE firm of Gutmann & Co. at Vienna have arranged to publish Mr. F. H. Cowen's 'Scandinavian' Symphony.

A DRAMATIC cantata, 'Alaric,' by Georg Vierling, has been produced with success by the Singakademie at Berlin.

DRAMA

Dramatic Gossip.

MR. JERNINGHAM, one of the members for Berwick, has edited a tragedy entitled 'The Siege of Berwick,' which was written by one of his ancestors, and produced at the Theatre Royal, Covent Garden, November 13th, 1793.

MR. JOHN HOWELLS writes:—"The oft-repeated assertion that but one English actor has ever suffered death on the scaffold is, I think, incorrect. I have it in my recollection that an actor, whose name escapes me, was hung at Gloucester, in or about 1838, for the murder of his mother-in-law, named Lewis, at Stapleton, near Bristol. I have also read somewhere of an actor named Bainbridge having been hung at Exeter, in, I think, 1798, for drowning his paramour. Not being near a library, I cannot furnish exact dates."

THE question of the appointment of a Royal Commission to inquire about the safety of theatres will, in the course of the coming session, be brought before Parliament by one of the metropolitan members. Such appointment was recommended at a recent meeting of dramatic critics. Whether the preliminary steps to meet immediate danger, which the same body stated to be imperatively called for, will be taken, and who is responsible for neglect in case they are not, are matters on which it is not easy to speak with confidence. Probably theatrical managers would not lose their equanimity were a few critics roasted.

A COMEDIETTA, by Mr. H. A. Jonas, entitled 'A Bed of Roses,' produced at the Globe Theatre, wants quickness of action, but is otherwise fairly satisfactory. It obtained a favourable reception, for which an excellent performance by Mr. A. Wood of a crotchety valetudinarian was largely responsible.

THE play called 'Merely Players,' announced for production at a *Matinée*, is, we are asked to state, not dramatized from Mr. J. Fitzgerald Molloy's recently published novel bearing the same title.

A MELO-DRAMA in four acts, by Messrs. G. L. Gordon and J. Mackay, entitled 'London Pride,' has been produced at the Philharmonic Theatre.

IT is a significant sign that the management of the Gaiety, in advertising the production of M. Sardou's comedy of 'Divorcés,' with Madame Chaumont in her original character, states that the "play will not be produced according to the Palais Royal manuscript, but altered for representation on the English stage."

TO CORRESPONDENTS.—R. T. S.—C. H. C.—W. E. W.—J. G.—C. H. L.—W. H. B.—A. H.—E. D.—E. H.—W. H. T.—J. W. W.—G. B.—E. A.—received.
No notice can be taken of anonymous communications.

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